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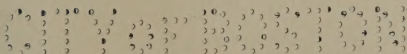
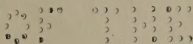
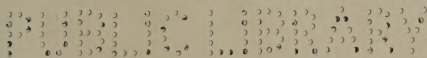
THE SONATA, ITS FORM AND MEANING
AS EXEMPLIFIED IN THE
PIANO SONATAS BY MOZART.

AS EXEMPLIFIED IN THE
(PIANO SONATAS BY MOZART)¹²

A
DESCRIPTIVE)
ANALYSIS

4047-375

WITH MUSICAL EXAMPLES



WILLIAM REEVES, 83 CHARING CROSS ROAD, W.C.2.

Publisher of Works on Music.

7429

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PREFACE.

I N undertaking the present work, the writer's intention originally was to offer to the student of musical form an analysis of the whole of Mozart's Pianoforte Sonatas, and to deal with the subject on lines somewhat similar to those followed by Dr. Harding in his volume on Beethoven.

A very little thought, however, convinced her that, though students would doubtless welcome such a book of reference, still, were the scope of the treatise thus limited, its sphere of usefulness would be somewhat circumscribed.

"Mozart was gifted with an extraordinary and hitherto unsurpassed instinct for formal perfection, and his highest achievements lie not more in the tunes which have so captivated the world, than in the perfect symmetry of his best works. . . . In his time these formal outlines were fresh enough to bear a great deal of use without losing their sweetness; and Mozart used them with remarkable regularity."* The author quotes the above as an explanation of certain broad similarities of treatment which are to be found throughout Mozart's sonatas. But interwoven with these broad similarities there exists a variety of detail in the movements which is worthy of the closest, the most careful study, not only on account of its diversity and its inherent beauty, but also on account of the divergent views held with respect to many of the passages by various well-known writers on musical form. As a teacher, the writer has found that in analysing the form and construction of a movement it is, whenever possible, of great value to the pupil to deal with a doubtful passage thus :

* Sir C. Hubert H. Parry, *Grove's Dictionary*.

- (i) To bring to his notice the varying views held by different authorities;
- (ii) To compare these views (of which occasionally the number is equal to that of the authorities expressing them), and to discuss the arguments both for and against each of the theories advanced.

The course recommended demonstrates the fact that there can be no such thing as dogmatism on this subject, and far from tending to make the student quibble, it trains him from the beginning to adopt broad methods in his musical analysis. He is taught to recognise that there are many passages which it is impossible to define with any degree of certainty, and that there will be found a still larger number (more especially in modern music) merging gradually into each other, and making it therefore impossible to determine the exact starting, or exact finishing, point, both of these being, in some instances, equally indefinite. The subject presented to him in this manner, the student learns important general principles upon which to base his method of work when he meets with cases of doubt.

He learns that he should, first of all, in every instance, endeavour to determine for himself the various possible aspects in which the matter under consideration may be viewed. It is of no moment whether the question at issue refers to the "form" of a movement, to the analysis of any particular portions of it, or (when it is not a case of merging) to the point at which an important division, or a special passage, may be regarded as starting or finishing. In cases such as the last-named, he should carefully note *each place* at which such *start*, or *close*, can conceivably be held to occur.

So long as he can satisfy himself that he has done all this, so long as he can, not only state clearly what reasons might be urged in favour of each view, but also give, when possible, some indication of the relative value of different arguments, it is as unnecessary for him to express a decided opinion, as it is often absolutely impossible for him to do so.

To offer to students a work embodying the foregoing principles has been the author's aim throughout, and she believes that the idea of a comparative analysis as extended in scope as that offered in the present volume is quite new in a published work.

To carry out her purpose she has made her collection of the opinions and views of well-known writers on musical form as exhaustive as practicable, offering due acknowledgment.

The Thematic Schemes accompanying the sonatas are, for the most part, the result of independent analysis, but, in the few instances in which the writer has found that there is a preponderance of opinion not in agreement with her own views, the Schemes have been altered so as to be in accordance with those more generally accepted.

In furnishing many of the minor details as to construction, etc., in repeatedly calling attention to particular chords, and to the different progressions and passages in which they are found, the author's primary object has been to point out these features to the student who is studying the sonatas *with the instrument*. He thus very possibly makes his first acquaintance with some of these chords as they occur in actual use.

In the case of the more rarely employed chords, his attention in certain instances is also called to the conditions under which they occur: conditions to which, in the past, the particular chords in question were restricted by special rules which governed their employment and progression.*†

Clearly this is a most effective way of studying Harmony.

Numerous quotations illustrative of the different points as they occur, have been made, with due acknowledgment, throughout the book, the writer hoping thereby to increase the interest and utility of the volume. From a like motive she has made constant use of equivalent terms to express similar ideas.

The author takes this opportunity of expressing her sincere thanks and deep appreciation to Sir W. H. Hadow, M.A., D.Mus., etc., and to Dr. H. H. L. Middleton, F.R.C.O., L.R.A.M., etc., for their valuable personal help. The benefit of their views on various debatable points that have arisen during the preparation of the book has been invaluable.

In the production of a text-book such as the present one the works of many writers have necessarily been consulted. The author gratefully acknowledges her indebtedness not only to the authors of these works, but also to their publishers, for, to the latter, in every instance, the copyright of the works belongs. She sincerely thanks all for their courtesy and kind permission to make the necessary references and quotations. In

* The student must realise that many of the laws which governed the methods of the great classical composers have gradually been relaxed, till to-day *freedom* is the keynote in composition, and to future generations must belong the task of formulating the laws—if any—which underlie some of the works of our modern composers.

† For the rules and recommendations, etc., which affect the more generally employed chord progressions of which mention is made, the student should refer to one of the numerous text-books on Harmony.

order to give clearly, and in as concise a manner as possible, the names of the various books above referred to, together with those of their authors and publishers, the author has arranged the following bibliography. In it will also be found full details of the use made of each individual work.

F. HELENA MARKS.

10 MATHESON ROAD,

LONDON, W.14.

1921.

BIBLIOGRAPHY.

The first column, in all cases, gives the page number with that of the paragraph, or section (marked §) of the work from which the quotation or reference is taken; the second column refers to pages and paragraphs of the present work.

The symbols *, †, etc., refer to footnotes similarly marked.

BANISTER, HENRY C.

“Lectures on Musical Analysis.”

Messrs. G. Bell and Sons, Ltd.

18-19;	127;
19;	42 (c);
60;	106 (c);
77;	48*;
91-92;	50*;
129;	107-108 (g);
155;	119 (k), 151*;
209;	76 (a);
212;	67 (e);
212-213;	108;
217;	108;
229;	109*;
236;	17;
237;	165 (a);
240;	110 (b);
241;	111 (j);
241-242,	110*;
242;	123 (c);
245;	146 (a);
273;	105 (j);
276;	30 (k), 45 (h);
290;	xxiii†.

“Music.”

Messrs. G. Bell and Sons, Ltd.

212;	161 (c), 161†.
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BERTENSIAW, T. H., B.A., B.Mus.

“Rhythm, Analysis and Musical Form.”

Messrs. Longmans, Green and Co.

355 § 925;	56†;
356, Fig. 435 <i>et seq.</i>	49 (g);
360 § 938;	xxxiv†;

360, footnote;

366 § 956;

367 § 960;

373-74 § 978;

36†;

43†;

11 (d), 14†;

58 (a), 58*, 58§.

FISHER, HENRY, Mus.Doc.

“The Musical Examinee.”

Messrs. J. Curwen and Sons, Ltd.

141 §	719;	115 (c);
142 §	749;	115 (c);
§	750-51;	117 (f);
143 §	755;	35*;
§	774;	57†;
§	776;	58†;
§	777;	141;
144 §	779;	142;
§	784;	149 (a), 150*, 151
§	791;	(Table), 153 (ii, b);
§	794;	124;
		60;

“The Pianist’s Mentor.”

Messrs. J. Curwen and Sons, Ltd.

116 § 128;	42*;
185, par. i;	152.

GOETSCHUS, PERCY, Mus.Doc., ETC.

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G. Schirmer (Inc.), New York.

95-96 § 58;	10 (c);
99;	41 (b);
99-100;	157 (g);
138;	37†, 104 (g);
181 § 99 & 99 (a);	130 (c);
202 § 106 (e);	108 (a).

"Lessons in Music Form."
Oliver Ditson Co., Boston, Mass.

47;	42 (b);
95;	145*;
103;	23†;
105;	xix;
108;	108-109 (a);
109;	36§;
110;	144 (b);
123;	82 (e);
138;	58 (a);
139;	143 (c);
140;	18*, 44*;
141;	146 (a).

N.B.—On page 108, (*vide* right-hand column), rearrange last two lines to read thus: "More nearly allied to that of the ordinary rondo-form than to that of the song-form with *two* trios. The former," etc.

GOODRICH, A. J.

"Complete Musical Analysis."
The John Church Co., Cincinnati.

203;	127;
224;	22 (a), 22†, 23 (b).

GROVE, SIR GEORGE.

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Messrs. Macmillan and Co., Ltd.

Article, "Form,"	Sir Hubert Parry.
Vol. II, p. 80;	87†;
Article, "Minuet,"	Professor E. Prout.
Vol. III, p. 214;	xxiii†;
Article, "Pasticcio,"	W. S. Rockstro.
Vol. III, p. 650;	155-156 (a);
Article, "Rondo,"	Frederick Corder.
Vol. IV, p. 136;	131 (a);
Article, "Sonata,"	Sir Hubert Parry.
Vol. IV, p. 521;	v;
Article, "Variations,"	Sir Hubert Parry.
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226-27-30;	xxix-xxx;
230;	xxx.

HADOW, SIR W. H., M.A., D.MUS., ETC.
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10 § 18;	xvii;
48 § 57;	81;
49 § 59;	2 (c), 34 (a);
50 § 61;	84†;
52 § 62;	xxx1;

59 § 68;	127;
73 § 81;	28 (f);
74 § 81;	69†;
77 § 83 (f);	48†;
80 § 84;	3 (g);
81 § 85-85 (a);	148;
81 § 85 (a);	146 (a);
82 § 86;	3 (g);
102 § 100;	53§;
104 § 102 (b),	xxxviii;
104 footnote;	148;
112 § 112;	76*;
115 § 115;	43†;
161 § 135;	22†.

HARDING, H. A., Mus.Doc. OXON.

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Messrs. Novello and Co., Ltd.

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JAHN, OTTO.

"Life of Mozart." (Translation by P. Townsend.)

Messrs. Novello and Co., Ltd.

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 449; 98*;
 449-50; 100-101 (a).

KORCHEL, DR. LUDWIG RITTER VON.

"Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke W. A. Mozart's."

K. Nos.

284;	33*;
309;	40* (i), 41 (a);
309, 310, 311;	40* (ii);
330, 331, 332;	63*;
333;	88*;
457;	105 (a);
533 & 494;	114 (a);
Appendix III, No. 135;	155 (a);
" " " 136;	24 (a), 24*, 155-6 (a), 163 (a).

Page 63*. In this footnote move forward the words "in 1779" so as to replace the words "in that year."

Page 85*. In this footnote transpose the words "in Vienna" so as to follow the word "appeared."

On page 114, read K. 494 instead of K. 485.

MACFARREN, SIR G. A., Mus.Doc.

"On the Structure of a Sonata."

Messrs. Rudall, Carte and Co., Ltd.

page 12; xxxiv.

MACPHERSON, STEWART, F.R.A.M.

"Form in Music."

Messrs. Joseph Williams, Ltd.

16-17* ; 137* ;
39 ; 140 (a) ;
81* ; xxxv (h) ;
87-88 ; 37 (a) ;
92† ; xxiv ;
93 ; 66* ;
128 ; 34 (a), 68* ;
136 ; 107 (f) ;
150 ; xxxiii*.

PRENTICE, RIDLEY.

"The Musician."

Messrs. J. Curwen and Sons, Ltd.

Grade II. 45 ; 132 (e) ;
80 ; 28† ;
81 ; 32† ;
88 ; 67 (c), 68† ;
Grade III. 58 ; 76† ;
79 ; 58* ;
Grade IV. 14 ; 96* ;
Grade V. 37 ; 112 (l) ;
43 ; 126 (a & b), 126†.

PROUT, E., B.A.

"Harmony." Messrs. Augener, Ltd.

124 § 295 ; 59* ;
252 § 552 ; 90* ;
289 § 620 ; 157 (b).

"Musical Form." Messrs. Augener, Ltd.

118 § 258 ; 18 (d), 42 (b) ;
174 § 333 ; 7** ;
177 § 333 ; 11 (d) ;
177 § 334 ; 10 (c).

"Applied Forms." Messrs. Augener, Ltd.

96 § 153 ; 38* ;
122-23 §§ 207-08 ; 131 (c) ;
143 § 244 ; 48* ;
145 § 250 ; 135 (d) ;
190 § 335 ; xxxiv ;

198 § 356 ; 81* ;
199 § 356 ; 82 (e) ;
213 § 390 ; 53* 93* ;
226 § 411 ; xxxvii† ;
230 § 417 ; 150 (e) ;
230-31 §§ 417-18 ; 148 ;
248 § 461 ; 22 (a) ;

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"Die Grundzüge der Musikalischen Formen."

28 ; 115 (c) ;
29 ; 115* ;
30-31 ; 117 (e) ;
36 ; 115*.

SHEDLOCK, J. S., B.A.

"The Pianoforte Sonata."

Messrs. Methuen and Co., Ltd.

123-24-25 ; 105 (a) ;
125 ; 98*.

MUSIC.

"The Academic Series of Classical Music for the Pianoforte," edited by Messrs. G. A. Holmes and F. J. Karn.

Messrs. Weekes and Co.

Easy Sonata in C major (No. 89 in this series), pages 127-28 (f), 129 (b).

"Sonatas for the Pianoforte." W. A. Mozart, edited by Franklin Taylor.¹

Messrs. Augener, Ltd.

Sonata XI ; page 75†, 75‡ ;
Sonata XVII ; „ 133*.

"Sonatas for the Pianoforte." W. A. Mozart, edited by S. Lebert. Cotta Ed.

Sonata I ; page 127 ;
Sonata III ; „ 64 (c).

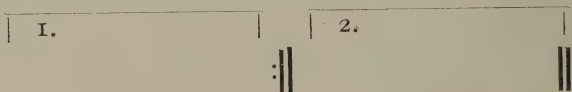
¹ Copyright of Notes with Editor).

NOTE TO THE READER.

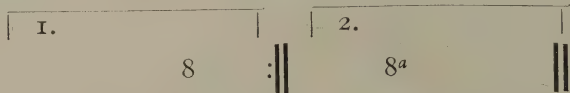
In numbering the bars :

(i) It is the *first whole bar* in a movement which is numbered *No. 1*, even where this is preceded by a small portion of a bar. This is in accordance with the fact that, as regards "rhythm," the bar which contains the *first strong accent* (i.e., the first *whole bar*) is always accounted the *first bar of the phrase*.*

(ii) In passages marked to be repeated thus :



the bar containing the second, and modified, ending is numbered with the *same numeral* as the last bar of the first ending, a small superscript *a* being attached as a means of distinction, thus :



(iii) The “index” figure affixed to the larger one which indicates the number of a bar—e.g., 4¹—denotes the particular beat to which reference is made. Should even more exact reference be required, the following symbol is employed, thus: 3⁻² = the latter portion of the second beat in bar 3.

(iv) The "Comparative Table" of various editions of Mozart's Piano-forte Sonatas is placed at the commencement of the book, page 13, instead of as an Appendix. See footnote *, page 41.

* The reader should bear in mind, however, that the method of numbering the bars differs with different writers. This will account for occasional apparent discrepancies.

COMPARATIVE TABLE OF VARIOUS EDITIONS OF MOZART'S PIANOFORTE SONATAS.

GIVING THEIR RESPECTIVE MODES OF NUMBERING.

SONATAS		As arranged in this volume.*																											
No.	1	2	3	4	5	6	7	8	9	10	11	12	13	Fantasia	No. 14	15	{ 1st & 2nd movements } (K. 533) Finale (K. 494)								16	17	18	19	20
	(K. 279)	(K. 280)	(K. 281)	(K. 282)	(K. 283)	(K. 284)	(K. 309)	(K. 310)	(K. 311)	(K. 330)	(K. 331)	(K. 332)	(K. 333)	(K. 475)	(K. 457)														
AUGENER	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25				
FRANKLIN TAYLOR	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25				
AUGENER	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25				
PAUER	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25				
AUGENER	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25				
NOVELLO	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25				
A. ZIMMERMANN	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25				
ASHDOWN	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25				
W. MACFARREN	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25				
LENGNICK	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25				
DR. HANS BISCHOFF	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25				
BREITKOPF & HÄRTEL	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25				
DÖRFFEL	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25				
CHAPPELL	4	14	5	13	11	9	6	10	7	1	2	3	8	17	16	18	19	20	21	15	12	13	14	15	16				
SIR C. HALLÉ	4	14	5	13	11	9	6	10	7	1	2	3	8	17	16	18	19	20	21	15	12	13	14	15	16				
†BOSWORTH	2	15	18	19	8	10	7	9	3	12	13	17	5	6	16	1	2	3	4	5	6	7	8	9	10				
LITOLFF	11	5	12	10	4	13	16	9	7	14	3	8	18	17	1	2	3	4	5	6	7	8	9	10	11				
CONRAD KÜHNER	11	5	12	10	4	13	16	9	7	14	3	8	18	17	1	2	3	4	5	6	7	8	9	10	11				
SIMROCK	11	5	10	9	3	14	16	8	4	13	2	7	--	--	15	1	2	3	4	5	6	7	8	9	10				
RIEMANN	11	5	10	9	3	14	16	8	4	13	2	7	--	--	15	1	2	3	4	5	6	7	8	9	10				
BREITKOPF & HÄRTEL	10	11	9	12	13	5	6	7	1	2	3	4	17	--	--	16	1	2	3	4	5	6	7	8	9				
C. REINECKE	10	11	9	12	13	5	6	7	1	2	3	4	17	--	--	16	1	2	3	4	5	6	7	8	9				
†COTTA	5	6	8	--	--	15	11	16	13	3	9	7	10	18	17	1	2	3	4	5	6	7	8	9	10				
SIGMUND LEBERT	5	6	8	--	--	15	11	16	13	3	9	7	10	18	17	1	2	3	4	5	6	7	8	9	10				
PETERS	16	11	17	9	14	10	8	7	3	2	12	6	4	18	1	2	3	4	5	6	7	8	9	10	11				
L. KÖHLER & R. SCHMIDT	16	11	17	9	14	10	8	7	3	2	12	6	4	18	1	2	3	4	5	6	7	8	9	10	11				

* The order in which the sonatas are arranged in this work is in accordance with Köchel's numbers. † In this edition the sonatas are arranged according to key, viz., G major, C minor, G major, etc. ‡ In this edition the order of sonatas is graded with reference to their progressive difficulty.

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ERRATA.

Page 25 (g). Omit the words "modulating to the dominant."

Page 92 (k). Bar 52 should read bars 81-2-82.

Page 114. In Thematic Scheme (c) F major should read F minor.

INTRODUCTORY CHAPTER.

A SONATA is a work consisting of two, three, or four movements, written either as an instrumental solo, or as a duet.* Each movement must be of a character consistent with the first one, and this and the last movement are always in the same key, though not invariably in the same mode.

The word *sonata* [Italian, suonare = to sound, or to play (music)] signified at first music which was to be played on an instrument as distinct from "cantata" = music which was to be sung. Later on, however, the use of the term became restricted, being applied only to works which, like the modern sonata, consisted of several movements.† These movements were, however, all short and usually all in the same key.

Of these early sonatas there were three varieties, viz., the Sonata da Chiesa, the Sonata da Ballo and the Sonata da Camera. Hadow writes:‡

"If the movements were all derived from the instrumental Canzona§ and its variants, the work was known as a *Sonata da Chiesa*; if they were all dance tunes, as a *Sonata da Ballo*; if they were partly the one and partly the other, as a *Sonata da Camera*. Then, in course of time, the Sonata da Chiesa began to drop out of use, and the other two came to be known respectively as Suites and Partitas. This distinction was not always strictly maintained; there are many "Suites" which contain movements that are not in dance measure; but so far as it exists, it represents that of Sonata da Ballo and Sonata da Camera respectively."

The modern sonata is so called because the *first movement* is usually written in what is known as *sonata-form*.|| This form was originally of *binary* design. By degrees, however, through various stages of evolution¶ the design developed and expanded, the growth in the middle

* Though virtually sonatas, the term *Sonata* is never applied to such works when written for more than two instruments. According to the particular number and combination of instruments, the work is known as a Concerto, a Symphony, Trio, Quartet, etc. Sonatas and all such works are termed "cyclic works." Very occasionally we meet with a sonata which contains five movements.

† The invention of the sonata as a piece of several movements is attributed to Kuhnau (1660-1722).

‡ "Sonata Form," W. H. Hadow.

§ An instrumental piece written in the style of a madrigal.

|| For this reason, the design is also known as "first-movement form."

¶ For old sonata forms, see Table XII.

portion of the movement (i.e., the middle portion of the second Part) being of particular significance. For, from consisting merely of some slight modulatory passages following on, and more or less melodically connected with, the re-entry of the first theme in the key of the dominant (with which the second part of the movement at that stage opened) the passages grew and gradually became a more and more prominent feature in the scheme. So that when, in addition to this, the custom arose of omitting the immediately preceding entry of the first theme in the secondary key* these passages in consequence gained still more prominence, and in effect this portion of the movement imperceptibly acquired an individuality of its own. Thus a *middle section* to the movement was developed, and sonata-form was transformed from a *binary*, into one of *ternary*, design.

In the greater number of instances the construction of a sonata is based on the following plan.

TABLE I.

THE SONATA AS A WHOLE.	
(a)	The first movement is an "Allegro" written in sonata-form.
(b)	The second is usually a slow movement, of song-like, expressive character, and in a related key.† There is great variety as to the form chosen for this movement, but it is probably most frequently to be met with in one or other of the simple ternary forms.
(c)	If the sonata contains four movements,‡ the third is usually a Minuet (or Scherzo) and Trio,§ the Minuet being generally in the same key as the first and last movements. The Trio can be either in the same, or in a related, key. Occasionally the positions of the slow movement and the Minuet and Trio are reversed, the latter being placed between the opening Allegro and the slow movement.
(d)	Whatever the number of movements, the Finale is always in the same key as the first movement, though occasionally with change of mode. It is very frequently written in one or other of the rondo forms, though also often to be met with in sonata-form, and sometimes in others.

* The custom of recapitulating the first subject in the key of the tonic after the modulatory portion, and before the re-entry of the second subject, had already arisen.

† Very occasionally cyclic works are to be met with in which all the movements are in the same key. Such instances are, however, very rare.

‡ With the exception of the two sonatas marked Nos. XIX and XX in this volume, which contain respectively, two, and four, movements, Mozart's pianoforte sonatas are all constructed on the three-movement plan.

§ Though virtually forming a "Minuet and Trio," these two little movements often appear in sonatas under various other designations, e.g., see the "Allegretto and Maggiore" in Beethoven's Pianoforte Sonata, Op. 14, No. 1; and the "Menuetto and Minore" in his Sonata, Op. 22.

The student must bear in mind that whilst the foregoing Table gives a general outline of the most usual construction of a sonata, there are yet a very large number of instances in which the plan is varied. In some cases, the first movement is not in sonata-form, and in a few instances (e.g., No. XI in A major, in this volume) no movement at all is written in the form. And again, the *variety* of detail which the genius of a great composer can conceive is infinite, and is manifested both in the form and contents of his works—from the most important down to the very smallest. Therefore in studying the following Tables, the student must also realise that whilst the details set forth in them have been made as complete as is compatible with the scope of the present work, they must be regarded, in great part, as *typical*, and in no wise as exhaustive or invariable.

“The successive enlargement of the structural designs of musical composition is achieved by a process of natural growth and progressive evolution. No single form intrudes itself in an arbitrary or haphazard manner; each design emerges naturally and inevitably out of the preceding, in response to the necessity of expansion, and conformably with the same constant laws of unity and variety—the active agents, along the entire unbroken line of continuous evolution, being *reproduction* (Unity) and legitimate *modification* (Variety); or, in other words, *modified repetition*.”*

The following points should be noted:

(i) That the inherent power of expansion which is so notable a characteristic of the ternary design, renders it especially adaptable to an infinite variety of compositions of widely differing dimensions, description, and character. On this account, therefore, it is convenient to subdivide the earlier of its two important sections (the simple ternary) into three broadly defined stages, and to classify these stages as in the accompanying table (see Table II).

(ii) That in arranging the order in which the different *forms* are tabulated, a break has been made between the two main divisions of the ternary form and there have been interpolated those of

(i) The Older-Rondo form, and (ii) the Variation-form.

This method has been adopted because, not only are both these forms older than that of the *developed ternary*, but also because it is essential to associate the newer Rondo—or Rondo-Sonata—form with that of the developed ternary on which it is partially founded. This arrangement would, of course, be impossible were not the older Rondo, on which the newer design is also partially founded, already tabulated.

* “Lessons in Music Form,” by Percy Goetschius.

TABLE II.

LIST OF "FORMS" TO BE MET WITH IN MOZART'S PIANOFORTE SONATAS.	
Simple Binary, or Two-Part Song, Form.	
<i>The Simple Ternary Forms.</i>	
(i) Simple Ternary, or Three-Part Song, Form.	
(ii) Minuet and Trio Form.	
(iii) Episodical Form, or "Movement with one Episode."	
The Older Rondo (containing at least five parts).	
Variation-Form.	
<i>Developed Ternary, or Sonata-Form.</i>	
With which must be associated its two modifications.	
(i) Modified, or Abridged, Sonata, and	
(ii) Rondo-Sonata, or Sonata-Rondo, Forms.	

BINARY FORM.

Characteristics.

(i) The two parts are usually small, and, in the simpler examples, are, as a rule, of the same, or approximately the same, length.*

(ii) Part II frequently *ends with a repetition of the final bars of Part I*, with modification of key so as to close in the Tonic, when Part I has modulated to a related key.

TABLE III.

(a)† BINARY, OR TWO-PART SONG, FORM. A :: B ::	
A. <i>Part I = Statement.</i>	B. <i>Part II = Response.</i>
In a large number of instances Part I consists of a single sentence.	(d) Either wholly in the key of the tonic, or, as is more frequently the case, starting in the secondary key and modulating back to the tonic.
(b) It may close with a full cadence in the tonic, but more frequently modulates, and ends with a full cadence in a related key. (c) ::	(e) In a great many instances (more especially in purely instrumental music) Part II ends with a repetition of the closing portion of Part I. ::

* In the more highly developed and elaborate examples, however, Part II is often considerably longer than Part I.

† These index-letters bear reference to paragraphs correspondingly marked which occur in the subsequent text.

(a) For *old Sonata Forms*, which are also of Binary design, see Table XII.

(b) When the piece is in the major mode the modulation (in old music) is always to the key of the dominant, and when in the minor, either to that of the relative major, or to the dominant minor.

(c) Very occasionally the parts are not marked to be repeated.

(d) It is exceptional to meet with cases, even in the simplest examples of this form, which contain no modulation at all. If Part I has modulated, then Part II may be wholly in the key of the tonic. But when *Part I is wholly in the key of the tonic*, there will usually be some modulation at the commencement of Part II. Notable exceptions to the above are, however, to be found in the Menuetto from Beethoven's Sonata in F flat, Op. 31, No. 3, and in the Air and Variations which form the slow movement of his Sonata in F minor, Op. 57, the "Appassionata."

(e) The amount repeated varies. It may consist merely of the cadence bars, or it may extend to a repetition of the whole of the final phrase: occasionally it includes even more than the final phrase.

TERNARY FORM.

Characteristic.

Whereas in binary form, whenever any return to Part I occurs at the end of the movement, it is *always* a return to *its closing bars*, in ternary form there is (i) *always a return to Part I* at, or towards, the close of the movement, and (ii) this return is *invariably to the opening bars*.

This is the *essential feature* of any species of three-part design from the simple melody consisting of merely three phrases, to the most extended, and elaborate examples of developed ternary form.* Excepting in the case of "Minuet and Trio" form, so long as *the return to the opening bars* is unmistakable, there is absolutely no rule as to the amount of Part I which must be reproduced in Part III. It may be merely a bar or two, or it may include the whole of Part I. In "Minuet and Trio" form, however, *the whole of Part I (= the Minuet) is invariably repeated*. There are many other instances in the various species of ternary form in which the latter practice is followed, but in these certain modifications, particularly of key, are frequently necessary. The extent of these modifications varies, but is often very considerable.

* A certain number of movements in sonata-form (developed ternary) are to be met with in which, for one reason or another, the composer *has omitted the whole of the first subject in the recapitulation*. These instances must, however, be looked upon as exceptions. See explanatory text to Table VIII, § (g), paragraph ii, and footnote †.

TABLE IV.

SIMPLE TERNARY, OR THREE-PART SONG, FORM A : ² B A ² :||		
A. Part I = Assertion.	B. Part II = Digression.	A ² . Part III = Re-assertion.
(a)† Sentence of eight or more bars, usually modulating to, and closing in, a related key, though sometimes closing with full cadence in the tonic. b:|	Passage of more or less divergent character usually with some contrast in key.‡ This passage is most frequently constructed so as to merge gradually into Part III. Sometimes, however, it ends definitely on a cadence, or with a cadence followed by a connecting link leading into Part III.	Repetition of the opening theme entirely in the key of the tonic, the latter portion (if it originally modulated) being transposed into this key. (c) Subject (when necessary) to the above modification of key, Part III may be practically an exact repetition of Part I. Far more frequently, however, the principal theme recurs varied to a greater or lesser extent. (d) Coda optional.

(a) With the earlier composers, when the movement was in the major mode modulation at this point was usually to the key of the dominant major; and when the movement was in the minor mode to either that of the dominant minor, or the relative major. Beethoven and subsequent composers very frequently follow the above traditional methods. At other times, however, they allow themselves more latitude and make their modulation at this point into one of the other nearly related keys. See, for example, the "Allegro" (= the Minuet) in Beethoven's String Quartet, Op. 18, No. 3, the "Trio" in Schubert's first pianoforte Sonata, Op. 42, and the "Menuetto" in his pianoforte Sonata, Op. 122, and Brahms's "Waltzes, Nos. 1, 6, 14 and 15.

(b) A large proportion of the smaller movements in this form are

* The superscript figures 2, 3 and 4, signify respectively the second, third and fourth entry of a particular passage or theme.

† These index-letters bear reference to paragraphs correspondingly marked which occur in the subsequent text.

‡ For a very interesting and unusual example of this form, see the Scherzo in A major in Beethoven's pianoforte Sonata in the same key, Op. 2, No. 2. In this little movement Part II, after commencing with slight "development" of the opening figure of Part I, continues with an entirely new theme (Episode) written in the remote key of G sharp minor.

written on the plan of the old Minuet and other early dance forms, in which each part was almost invariably marked to be repeated. In these cases the repetition is, as a rule, indicated by the two sets of double-bars with "repeat" marks, one at the close of Part I, and the second at the close of the movement.* At the same time, there are a large number of small ternary movements in which no such repetition takes place, each section of the movement being heard but once; and in these the double-bar is frequently omitted at the close of Part I. Moreover, in many compositions, especially in such as are of a lyrical character and of more extended scope, a definite break at the close of Part I would be altogether out of harmony with the character and style of the music. Various devices are employed in such cases to soften and modify the effect of finality in the closing cadence of Part I. In movements in which the melody is supported by an accompaniment in one or more of the other parts, any undue feeling of break is often obviated by continuing the accompaniment uninterruptedly throughout the cadence bars.

(c) The variation in the opening theme on its reappearance in Part III is occasionally very considerable. See, for example, the trio in Mozart's pianoforte Sonata in A major. An examination of this little movement shows that only the first bar of Part I actually recurs unaltered in Part III. Again the latter is often lengthened by means of cadential repetitions or by a coda. Occasionally, though less frequently, it is shorter than Part I.

MINUET AND TRIO FORM.

This name is a convenient, because a self-explanatory, term implying, as it does, a composition based on the plan of the old minuet and trio. In old music a first minuet (A) was almost always followed by a second independent little movement in contrast to it, called a trio† (B), after which the first minuet was repeated‡ (A²). The design, therefore, is an extension of the previously explained simple ternary form, each of its primary divisions, A, B, A², itself consisting of a complete little move-

* When either part is to be varied on repetition it is, of course, written out the second time in full.

† The Trio is so called because, for the sake of further contrast, early composers frequently wrote the second movement for three instruments. According to Banister, the first Minuet was originally written for two instruments only.

‡ Professor Prout states that "though it was always understood that the first Minuet was to be repeated after the second, in Bach's time it is very rare to find the direction expressly given."

ment. In the majority of cases both minuet and trio are in simple ternary form.

A very large number of dances and movements in dance form, as well as the minuet and trio, are constructed on this same plan. Stewart Macpherson explains that at one time the use of the above design was so practically universal for opera arias that the latter became known as "Da Capo Arias," composers very rarely taking the unnecessary trouble of writing out the first section a second time, but merely adding the words Da Capo at the end of the second section.*

TABLE V.

MINUET AND TRIO FORM.		
PART I. ASSERTION.	PART II. CONTRAST.	PART III. RE-ASSERTION.
A. <i>Minuet.</i>	B. <i>Trio.</i>	A ² . <i>Repetition of Minuet.</i>
†(a) Usually in Ternary form. A :||: B A ² :||	Second little movement, in contrast to the first, generally also in Ternary form, and most frequently in a different key. (b) Occasionally the Trio is followed by, or merges into, a connecting passage leading to the repetition of the Minuet.	Often indicated by the words— (c) "Minuet Da Capo." The whole movement is frequently lengthened by the addition of a Coda.

(a) Although, in old music, minuets were sometimes written in binary form, they were, as stated above, usually constructed on the ternary plan, and, in modern works, it is very rare to meet with one in that form.

(b) See e.g., the Trios in Schubert's Pianoforte Sonatas, Op. 53 and 147; and the "Più lento" (the Trio) in Chopin's Pianoforte Sonata, Op. 35.

(c) It is understood that the "Da Capo" minuet is to be played straight through once, and that no notice is to be taken of the "repeat marks." Occasionally we meet with a movement in which the minuet is more or less varied on its return after the trio. In such cases the minuet is, of course, written out the second time in full.

* "Form in Music," by Stewart Macpherson.

† These index-letters bear reference to paragraphs correspondingly marked which occur in the subsequent text.

EPISODICAL FORM.

The chief characteristics of this form as distinguished from the earlier minuet and trio form out of which it so naturally grew lie:

(i) In the gradual merging of the principal Parts one into the other, caused by avoiding the use of the emphatic cadences which are a characteristic of the earlier form. This is more particularly noticeable in that portion of the movement in which Part II approaches Part III, the effect of the device being manifestly twofold. For whilst it promotes continuity in the movement as a whole, it naturally also affects the outline, or plan of the individual Parts. These, more particularly the episode, are, in consequence, less stereotyped and formal in design than are the corresponding sections of the less developed type.

(ii) In the frequent ornamentation, or other variation, of the principal theme on its recurrence in Part III.

Many works of important length are written in this form. In these the different sections often assume notable proportions.

TABLE VI.

EPISODICAL FORM OR "MOVEMENT WITH ONE EPISODE."		
PART I.	PART II.	PART III.
A. <i>Principal Theme in the Tonic.</i> Always complete in itself Rarely less than a Binary, and frequently in Ternary form.	B. (a) <i>Episode.</i> New theme in new key, in contrast to Part I. Not restricted as to form, and as a rule merging into a link or connecting passage leading to Part III. Very occasionally the Episode closes with a perfect cadence in its own key, followed by the connecting passage.	A ² . <i>Repetition of Principal Theme.</i> The repetition may be complete or partial, and the Theme frequently reappears with ornamentation, or modification of some sort. Coda, usually.

(a) An episode is an *entirely new theme*—contrasting with the principal theme, both in character and key—which is heard once, and once only, during the course of a movement, or piece.

SIMPLE, OR OLDER, RONDO FORM.

Characteristics.

In this form there must be at least three entries of the principal subject, or theme, with two intervening *contrasting* episodes.*

In many of the early rondos of this type, however, the *principal* element of contrast consisted in the difference of key. Gradually, however, it became customary to introduce between the various entries of the principal theme really *new themes*, contrasting with the former in style as well as in key.

TABLE VII.

OLDER, OR SIMPLE, RONDO FORM.†		
Part i	A. Principal Theme, or Subject, in Tonic.	Very rarely smaller than a Binary,‡ and sometimes in complete Ternary, form.
Part ii	B. Episode I.	(a) Contrasting theme of secondary importance, in related key. Generally rather short. Sometimes in complete Binary, or Ternary, form, ending with a full cadence in its own key. Frequently, however, the Episode ends on a half-cadence, or with a link, or connecting passage, so as to lead back more smoothly to the Principal Theme.
Part iii	A ² . Principal Theme, or Subject, in Tonic (second entry).	(b) Complete or incomplete, and frequently varied.
Part iv	C. Episode II, sometimes called the "Long Episode."	(c) Second contrasting theme in another related key. As a rule, of greater length than Episode I.
Part v	A ³ . Principal Theme, or Subject, in Tonic (third entry). Coda.	Complete, or incomplete, often with some further fresh variation of the theme. Often added. Sometimes the last entry of the Principal Theme is curtailed and made to merge into the Coda.

* Though usually restricted to two (or sometimes three) episodes, there is no limitation beyond the above rule, as to the possible number of episodes permissible in a Rondo of this type. Each of them must, however, be followed by a *fresh* re-entry of the principal theme. Some of the very early Rondos contain several episodes.

† The plan given in this Table is that of the Rondo as it was developed in the time of Haydn and Mozart.

‡ See, however, the Rondo forming the finale to Mozart's Pianoforte Sonata No. 16, in C major.

(a) Episodes not infrequently contain references to the principal theme, and the later episodes may contain references to matter which has already occurred in the earlier ones. Occasionally, though *very rarely*, an episode is to be met with in a different time to the remainder of the movement.

(b) The principal theme is frequently varied at each recurrence, and, in order to prevent any monotony which might ensue from its constant repetition, the re-entry is often only partial. This is especially the case in movements in which the principal theme is a long one. Another device, aiming at variety, is to introduce it in different keys. This method was often adopted by C. P. E. Bach, but is rarely to be met with in rondos of this type in the works of modern composers.

(c) The episodes in a rondo are *always* in different keys to each other, and, as a rule, the second one is in stronger contrast to the principal theme than is the first.

Mozart's pianoforte Rondo in A minor is one of the finest rondos of this type that has ever been written; and another is the finale to Beethoven's Waldstein Sonata, Op. 53.

THE VARIATION-FORM.

In this form, the melody, usually a short and simple theme is reproduced a varying number of times with some fresh ornamentation, or modification, of the theme at each succeeding repetition. Many devices are employed, sometimes singly, and sometimes in combination, by which these variations are effected. The principal of these are:

(i) (a) The *ornamentation* of the melody by the use of passing, and other auxiliary notes, turns, shakes, arpeggios, runs, etc., or (b) the melody may be more or less radically altered, whilst the original harmony is retained.

(ii) The harmonisation is varied, the original melody remaining practically the same.

(iii) Change of mode (with very occasionally a change of key also).

(iv) Alteration of the "time" or "*tempo*," or of both together, whereby the character of the original theme is entirely changed, even where the theme itself is more or less retained. In such variations the theme sometimes takes the form of a minuet, waltz, polonaise, fuga (see § v), etc.*

* See, for example, Beethoven's Thirty-three Variations on a Waltz by Diabelli (Op. 120). In this set, amongst other variations, we find a March, a Fughetta, a Fuga and a Minuet; and in the same composer's set of Six Variations (Op. 34), we find both a Minuet and a March.

Moreover, there is a further and more profoundly conceived type of variation in which the original musical thought itself is, as it were, transformed and brought forward in an entirely new light. In such cases the connection between the original theme and the variation is often only to be traced through the fact that the original rhythm—i.e., the length of phrase and sentence—is similar, or else merely that the general harmonic basis has been adhered to.

(v) Contrapuntal treatment, either by canonic imitation, or by working the theme as a fughetta or fugue. The latter device is often employed for the final variation which is, as a rule, lengthened, often very considerably, and forms a coda. This variation whether written as a fugue or otherwise is often merely based on the theme, and is quite free as to its construction. At other times the final section commences with a fresh variation of the theme followed, and extended, by the real coda which frequently contains still further fresh variations of phrases or figures from the theme.

In many of his sets Mozart changes the *time* of his final variation as well as increasing the *tempo*.^{*} In several of these, however, just at the very end of the movement, he reverts for a few bars to the original time and *tempo*, giving us, as it were, a reminiscence of the opening theme. This method is frequently adopted by other composers, the whole of the original theme being sometimes heard at the close of the movement.

Of Mozart's methods of writing variations Sir Hubert Parry writes : †

"A certain similarity in the general plan of several of the independent sets suggests that he had a regular scheme for laying out the succession of variations. The earlier ones generally have the tune of the theme very prominent; then come one or two based rather more upon the harmonic framework, so as to prevent the recurrence becoming wearisome; about two-thirds of the way through, if the theme be in the major, there will be a minor variation, and vice versa; then, in order to give weight to the conclusion and throw it into relief, the last variation but one has a codetta of some sort, or an unbarred cadenza, or else there is an unbarred cadenza dividing the last variation from the final coda, which usually takes up clearly the features of the theme."

And later, when referring to the last movement of Mozart's Piano-forte Sonata No. VI, in D major, and comparing the "sets of variations"

^{*} See, for example, the Finale of Sonata VI, in D major, and the first movement of Sonata XI, in A major.

† The various quotations in this section are taken from the article, "Variations," in Grove's Dictionary.

introduced into his sonatas and such works, with his "independent sets" Sir Hubert Parry continues:

"True, the basis of the variations is for the most part melodic, but the principle is treated with more solid effect than usual . . . This [movement] contains some extremely happy examples of the exclusive use of the harmonic principle, as in the ninth variation, in which the vigour and individuality of the figure give the variation all the appearance of an independent piece. Similarly, in the eleventh, *Adagio Cantabile*, and in the last, in which the time is changed from $\frac{4}{4}$ to $\frac{3}{4}$, the melody is so devised as to appear really new, and not merely the theme in an ornamental dress.

"An excellent use to which Mozart frequently puts variations is that of presenting the subjects of sonata-movements in new lights, or adding to their interest by new turns and ornaments when they reappear a second or third time in the course of the movement. One example is the recurrence of the theme in the '*Rondo en Polonaise*' which forms the middle movement in the Sonata in D just referred to. Another is the slow movement of the well-known Sonata in C minor, connected with the Fantasia in the same key."

From the new and interesting devices which originated with Haydn it would appear that the variation-form made a far deeper impression on him than it did on Mozart. These fresh devices, in each case, added some variety to the *form* of the movement (or piece) and thus tended to lessen the constructional monotony consequent on the constant repetition of the same rhythmic outline. They were:

- (i) Sets of variations on two successive themes.
- (ii) Double variations, i.e., variations, which on repetition, were reproduced with still further fresh variation in either one, or both, of the Parts.
- (iii) A set of variations in which episodes were introduced, thus forming a species of Rondo with variations.

In the hands of Beethoven this "form" underwent a marvellous development, and some of his sets surpass all others which have ever been written. Of them, Sir Hubert Parry writes:

"Beethoven's work forms an era in the history of variation-making. It was a branch of art eminently congenial to him; for not only did his instinct for close thematic development make him quick to see various ways of treating details, but his mind was always inclined to present the innermost core of his idea in different forms. . . . In principle Beethoven did not leave the line taken up by the composers of the sonata period, but he brought the old and new principles more to an equality than before, and was also very much more daring in presenting his model in entirely new lights. The proportion of purely ornamental variations in his works is small; and examples in which the variations follow the theme very closely are more conspicuous in the early part of his life than later; but even among such comparatively early examples as the first movement of the Sonata in A flat (Op. 26), or the still earlier ones in the Sonata in G (Op. 14, No. 2) and the set on Righini's air, there is a fertility of resource and imagination, and in the last case a daring independence of style, which far outstrip anything previously done in the same line. . . . The finest examples of his work of this kind belong to the last period. . . . Those in the Sonatas in E (Op. 109) and C minor (Op. 111), the two in the Ninth Symphony and the

thirty-three on the Waltz by Diabelli . . . are the finest and most interesting in existence, and illustrate all manner of ways of using the form. In most cases the treatment of the theme is very free, and is sometimes complicated by the structure of the movement. . . . In Beethoven's latest productions structural and melodic elements are brought to a balance and made to minister in all the ways that artistic experience and musical feeling could suggest to the development of the ideas which lie in the kernel of the theme, and to the presentation of them in new lights."

Many notable sets of variations have been written by modern composers. But, of all these composers, Brahms alone has made any substantial advance towards the further development of this form. Of the latter's works, Sir Hubert Parry remarks :

"By far the finest variations since Beethoven are the numerous sets by Brahms, who is akin to Beethoven more especially in those characteristics of intellect and strong emphatic character, which seem to make variations one of the most natural modes of expressing ideas."

DEVELOPED TERNARY, OR SONATA, FORM.

Characteristic features.

Part I—the Exposition—which contains two themes, or *subjects*, the first in the key of the tonic, the second in a related key, the two subjects being usually connected by a modulating passage—the transition.

Part II—the Free Fantasia, or Development—which is founded principally on material already heard in the Exposition.

Part III—the Recapitulation—which repeats Part I with *both subjects in the key of the tonic*.

TABLE VIII.

SONATA, SONATA-ALLEGRO, OR FIRST MOVEMENT, FORM, OR MOVEMENT OF CONTINUITY.		
PART I. <i>Exposition.</i>	PART II. <i>Free Fantasia or Development.</i>	PART III. <i>Recapitulation.</i>
(a)* A. First Subject in Tonic.	(founded on A and B.)	(g) A ² First Subject in Tonic.
(b) Bridge-passage, or Transition, modulating to, or towards, the key of the second subject.	(f) As a general rule chiefly founded on figures and phrases from the Exposition, worked thematically, and more or less freely modulating.	Bridge-passage, or Transition, usually modified to lead to the second subject in the key of the Tonic.
(c) B. Second Subject in related key. Generally consisting of two or more sections, and frequently followed by a	N.B.—Mozart frequently introduces an Episode into this section, occasionally to the entire exclusion of thematic development.	B ² Second Subject in Tonic.
(d) Codetta.		(h) Coda.
(e) ::|| or :|| or || In modern music the double-bar as well as the repeat is also frequently omitted.		Usually added in modern works.

(a) The first subject is, as a rule, rather short and of well defined character.† It rarely modulates into keys other than those nearly related to it, and most frequently ends on a full cadence, or a half-cadence, in the tonic.

(b) Although a definite feature of this form, and to be met with in the great majority of movements, the transition is occasionally dispensed with.

(c) Prior to Beethoven, the choice of key for the second subject was limited to those nearly related to the tonic. When the movement was in the *major* mode the second subject was almost invariably written in the

* These index-letters bear reference to paragraphs correspondingly marked which occur in the subsequent text.

† Hadow remarks: "As a general rule we may say that in a well-constructed first movement the proportion of the opening subject varies from about one-fourth to about one-twelfth of the exposition as a whole. Of course this law, like every formal rule, may occasionally be broken to secure some dramatic or poetic effect, as, for instance, in the second of Schumann's String Quartets, but apart from this, it will usually be found to hold good."—"Sonata Form," W. H. Hadow.

key of the dominant major, and when in the *minor* mode it was either in the key of the *relative major*, or in that of the *dominant minor*. Beethoven, however, introduced many innovations as regards the key of this subject, a practice in which subsequent composers have advanced still further. Yet, in spite of this, in the greater number of instances the old relationship of keys between the subjects is still adhered to.

Again, Beethoven and later composers often introduce the first section of the second subject in a different key to that in which the principal portion of the subject is heard,* the music, moreover, frequently modulating incidentally through various other keys. Under either of these conditions the keys in which the second subject reappears in the recapitulation usually bear the same relationship to each other as do those keys in which the subject originally occurs in the exposition.

We also meet with occasional instances in which the recapitulation of the second subject is started in an unusually distant key. This key, however, rarely continues for many bars, the music then modulating back to the tonic.†

(d) The final section in the exposition frequently forms what is known as the codetta. The purpose of the passage is to lay stress on this, the culminating point in the secondary key, and this stress is often effected by more or less emphatic repetitions of the full close in the particular key. In the works of Beethoven and more modern composers, however (and in one interesting exception in Mozart's pianoforte sonatas‡) we often find the exposition closing with a link, or connecting passage, which leads without break both back to the repetition of the exposition itself,§ and on into the free fantasia.

* A few exceptional instances of such treatment are to be met with in the works of Haydn, and there is *one instance* to be found in Mozart's pianoforte sonatas. See the Finale of Sonata No. 12, in F major, in which the whole of the first section of the second subject appears in the key of the dominant *minor*. The section ends with a Tierce de Picardie, after which the second section occurs in the normal key of the dominant major.

† For a noteworthy and unusual instance of the use of remote keys, see the Finale of Beethoven's pianoforte Sonata in E flat major, Op. 31, No. 3. In this movement the second subject appears in the exposition in B flat major, the normal key of the dominant. In the recapitulation, however, it reappears first in the most unusual key of the *flat mediant major* (G flat major), and this entry is followed by a second entry in another unusual key, viz., that of the *tonic minor*. There is a difference of opinion as to the point at which the second subject of this movement commences, and therefore as to whether the passage in E flat minor is a repetition of the whole, or of the second section only, of the subject.

‡ Sonata XIV, first movement.

§ In movements where the exposition is repeated.

(e) In Mozart's time the exposition, as a rule, and Parts II and III very frequently, were marked to be repeated. The practice of repeating the later portion of the movement first fell into abeyance, and gradually that of repeating the exposition has followed suit. In fact, Beethoven occasionally omits the double bar as well as the repeat at the end of the exposition, a practice which is frequently followed by modern composers.

(f) With but one or two restrictions as regards *key*, a composer is practically free as to his choice of the manner in which he will work out this portion of the movement. And because of the all but infinite variety of possible methods, it is not practicable, in the space of an introductory chapter, to do more than add a very few remarks on this section to those which appear in Table VIII.

(i) *As regards key.*

The key of the tonic and that chosen for the second subject are heard very prominently in the other principal divisions of the movement, the latter key in the exposition, and the key of the tonic in the recapitulation. On this account, therefore, neither of these keys is employed in the free fantasia, except in incidental modulation, and with one other exception as regards each key. Moreover, save in incidental modulation, no key is, as a rule, employed a second time. The exception referred to in the case of the secondary key is that not infrequently the free fantasia commences in the key in which the exposition has just closed, but once the key has been quitted it should not (save incidentally) be heard again. And, as regards the tonic, we find that in some movements the return to this key is made *at a point somewhat in advance of the close of the free fantasia*. It must be noted, however, that directly the return to the key of the tonic is heard, it heralds the near approach—if not the actual entry—of the recapitulation.

(ii) *Episodical matter.*

In the works of Beethoven and of other composers since Mozart's time, we sometimes find an episode introduced into the free fantasia. Where this occurs, however, it usually occupies a portion only, though occasionally a very considerable portion, of the section.*

(g) Save that the second subject reappears in the key of the tonic instead of in the related key (which generally necessitated also some

* In his book, "Form in Music," Stewart Macpherson remarks that: "Though not usual, the cases in which this (i.e., the introduction of an episode) occurs are sufficiently numerous to prevent the proceeding from being regarded as purely exceptional."

modification in the preceding transition*) the recapitulation in the earlier sonatas was frequently, to all intents and purposes, a reproduction of the exposition, with little, or no, further modification. On the other hand, however, various instances are to be met with in the works of the earlier composers in which considerable modification occurs, both as regards the amount of subject-matter repeated, and the manner of its repetition.

And in modern music, the trend in both these directions has continued. In the former direction, it tends increasingly towards a shortening of the amount recapitulated, a result usually effected either (i) by omitting the repetition of a portion of some of the principal sections—possibly of a portion of all of them; or (ii) occasionally, though far less frequently, by the omission of an entire subject,† or of an important section of it; or (iii) though very rarely, yet occasionally, by the omission of the transition. As regards the second point, viz., the modification, or variation, in the treatment of the subject-matter, it may be remarked that although we meet with many instances in which the first subject reappears with some modification, it is by no means of such frequent occurrence as is variation in the repetition of the second subject, nor is the variation, as a rule, so great. In reference to the point as affecting the first subject, Macfarren writes: "When the subjects or the artist's skill in their development are thus exhausted, the music returns to the original key of the movement, with the first subject in its original rhythmical simplicity—though perhaps with the decoration of some new figure of accompaniment, or occasionally with a counter-melody embroidered upon it."—"On the Structure of a Sonata," by Sir G. A. Macfarren.

Whereas, as affecting the second subject, Prout remarks: "Occasionally the second subject is so far altered in the recapitulation as to be almost a new subject, though constructed on the same lines as before."

In movements in the *minor* mode, when the second subject in the exposition has been taken in the key of the *relative major*, in the recapitulation it is taken sometimes in the key of the *tonic major*, and sometimes in the *tonic minor*,‡ the latter method being met with more particularly in the works of the earlier composers.

* Occasionally, when the original transition has ended on a half-cadence in the tonic, we find it reproduced *exactly* in the recapitulation.

† Bertenshaw remarks: "When a whole subject is omitted from the recapitulation it is usually because that subject has been prominently brought forward in the development, when it would be tedious to use it again in the recapitulation."

‡ See Sonata VIII, first movement (j) and footnote to same, page 50.

Exceptional features in the Recapitulation.

Instances of both the following devices, though rarely to be met with, are to be found in Mozart's pianoforte sonatas.

(i) The reappearance of the first subject in the recapitulation in the key of the subdominant, by which a similar relationship of keys between the two subjects is retained as exists between them in the exposition. See first movement of Sonata No. XVI, in C major.

(ii) The recapitulation of the second subject before that of the first subject. See first movement, Sonata IX, in D major.

(h) The very important and often lengthy final section to the movement which we now associate with the term *coda* originated with Beethoven; in fact, as Stewart Macpherson expresses it, "may almost be said to have been a creation of Beethoven."

Before his time a great many sonata movements ended with a recapitulation of the closing bars of the exposition, transposed, of course, into the tonic, with possibly a few extra chords added to emphasise the final cadence.

And in those instances where composers were dissatisfied with such mere repetition for the close of the entire movement, and so added a short passage (*after* the repetition of the latter portion of the movement)—to produce a more satisfactory feeling of climax, such passages were usually of simple character, and never of very great length.

There is absolutely no rule as regards the construction or length of the modern coda.

It is usually founded on figures and phrases from the themes of the movement, presented in some fresh and striking manner, and possibly interspersed with new passages of a brilliant character. Occasionally, but very rarely, we find an entirely new theme introduced. Incidental modulation is often to be met with, and in many instances a very effective commencement of the coda is obtained by starting it out of the tonic and letting the music modulate back to that key.

See, for example, the first movements of Beethoven's Pianoforte Sonatas, No. 4, in E flat major, Op. 7, and the Waldstein, Op. 53.

MODIFIED, OR ABRIDGED, SONATA FORM.

This form is briefly, yet fully, described as a sonata movement with the Free Fantasia omitted.

TABLE IX.

(a) MODIFIED, OR ABRIDGED, SONATA-FORM.		
<i>Exposition.</i>	(d) <i>No Middle Section.</i>	(e) <i>Recapitulation.</i>
A First Subject in Tonic. Bridge-passage, or transition.		A ² First Subject in Tonic. Bridge-passage, or Transition.
(b) B. Second Subject in related key.		B ² Second Subject in Tonic.
(c) See below.		Coda, optional, but very frequently added.

(a) This form is most frequently to be met with in the slow movements of sonatas, etc., but it is also often employed in Opera-overtures.

(b) In *slow* movements in this form, the second subject usually consists of one section only.

(c) The exposition in modified sonata-form is never repeated, nor is the double-bar used at the close of this portion.

(d) A short link, however, sometimes consisting of a single chord, sometimes extending to a few bars in length, is interpolated here and modulates from the exposition to the recapitulation.

(e) When this form is employed for slow movements the subjects, more particularly the first, usually reappear, ornamented, or in some way varied.

RONDO-SONATA FORM.

Characteristics.

The Rondo-Sonata, Sonata-Rondo, Grand, or Modern Rondo, by all of which names this design is known, is a form in which are combined certain distinctive features which are severally characteristic of the two individual forms, the older rondo, and the developed ternary, or sonata, forms.

The connection with the former is shown by the three, and sometimes four, entries of the principal subject, separated by intervening matter of a contrasting nature, whilst the differences are apparent (i) in certain inherent characteristics, in those very traits, in fact, which are derived from the other source of its dual origin; (ii) in the fact that the first episode, which *must* appear in a *related* key, *reappears towards the end of the movement in the key of the tonic*. This second entry thereby transforms the theme from an episode* (a feature of rondo-form) into a second subject (a feature of sonata-form).

* See § (a) to Table VI.

On the other hand, whilst the second entry of the second theme and the more artistic construction of the movement as a whole—due, in great part, to the regular introduction of more or less important transitional passages—are characteristic of the sonata-form, the rondo-sonata differs from the latter in that:

(i) The exposition, instead of coming to an end in a *related key*, and *with the close of the second subject*, returns to the principal subject and *terminates with a re-entry of the latter in the key of the tonic*.

(ii) Part II, instead of being developed from the figures and themes already heard in the exposition, consists of an entirely new episode (or third subject, as it is sometimes called) in another new key.

TABLE X.

*(a) RONDO-SONATA, SONATA-RONDO, GRAND, OR MODERN RONDO, FORM.		
PART I. <i>Exposition.</i>	PART II. <i>C. Episode.</i>	PART III. <i>Recapitulation.</i>
(b) A. Principal Subject in Tonic. Bridge-passage, or Transition.	(e) (Often called the third subject). In another related key, and always modulating so as to end on dominant harmony in tonic key.	A ³ . Principal Subject in Tonic (third entry), complete or incomplete, and frequently with further variation Bridge-passage, or Transition.
(c) B. Second Subject in related key.		B ² . Second Subject in Tonic.
(d) A ² . Principal Subject in Tonic (second entry) almost always complete, and frequently varied.	N.B.—This section often contains some development of previous subject-matter. Occasionally, though very rarely, such development entirely takes the place of the episode.†	A ⁴ . (i) Fourth entry of Principal Subject, or, more frequently. (ii) Fourth entry (usually incomplete) followed by Coda, or (iii) Coda, chiefly founded on the Principal Subject. Occasionally, though very rarely, the Coda contains a fourth complete entry of this subject.

* These index-letters bear reference to paragraphs correspondingly marked which occur in the subsequent text.

† This remark refers specially to pianoforte music. The form is frequently used in symphonies, quartets, etc., and Prout points out that "in the majority of instances it will be found that in such

(a) This form of rondo, when used in sonatas, symphonies, etc., is, as a rule, only employed for the finale, and not for a first, or for a middle, movement. For an interesting exception, however, see the slow movement in Schumann's String Quintet, Op. 44.

(b) The principal subject in a rondo-sonata is usually of simple character both as regards rhythm and melody. Both subjects (though more particularly the first) are characteristically simpler in these respects than are those usually to be met with in sonata-form. Moreover, in a rondo-sonata, the first subject is always more important than the second; the latter is shorter than is the corresponding subject in a sonata, and seldom contains more than two sections, frequently only one.

(c) In a movement in the major mode the second subject is always taken in the key of the dominant major, and in a movement in the minor mode in that of the relative major.*

(d) The second entry of the principal subject, which is usually complete, causes a *partial repetition* of the exposition. In a rondo-sonata the *whole of the exposition is never repeated*.

(e) "The episodical part of a rondo, however indeterminate, is usually more settled both in shape and key system than the free fantasia of a ternary movement. It is, so to speak, more concrete and less thematic."—W. H. HADOW.

cases, there is very little or no episode, but that the middle section of the movement mostly consists of thematic development."

* See footnote *, page 53.

TABLE XI.

COMPARATIVE TABLE OF FORMS.		
OLDER RONDO.	SONATA	RONDO-SONATA.
<i>Exposition.</i>		
A. Principal Theme in Tonic.	A. First Subject in Tonic. Transition.	A. Principal Subject in Tonic. Transition.
B. Episode I in related key.	B. Second Subject in related key.	B. Second Subject in related key.
A. ² Principal Theme in Tonic.	<i>N.B.</i> — Exposition ends in <i>related key</i> . <i>Free Fantasia</i> . (Founded on A. and B.) Passing through various fresh keys. Occasionally contains an Episode.*	A. ² Principal Subject in Tonic.
C. Episode II. In another related key.		<i>N.B.</i> — Exposition ends in <i>Tonic</i> . C. Episode. In another related key. (See Table X, Part II, <i>N.B.</i>)
<i>Recapitulation.</i>		
A. ³ Principal Theme in Tonic.	A. ² First Subject in Tonic. Transition.	A. ³ Principal Subject in Tonic. Transition.
{ Occasionally continuing D Episode III. A ⁴ Principal Theme Tonic. Coda (sometimes). }	B. ² Second Subject in Tonic.	B. ² Second Subject in Tonic.
	Coda (usually) Tonic.	A. ⁴ Principal Subject in Tonic, or (or and) Coda founded on same.

* See first movement of Mozart's Pianoforte Sonata in F major, No. 12, and the Finale in Beethoven's Pianoforte Sonata, Op. 2, No. 1.

TABLE XII.

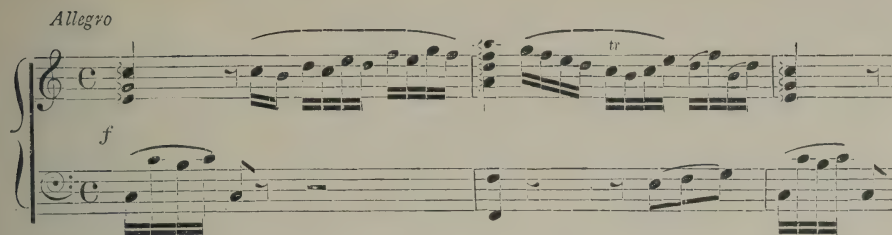
COMPARATIVE TABLE OF FORMS.		
OLD SONATA FORMS.		MODIFIED SONATA FORM.
<i>Part I.</i>	<i>Part I.</i>	<i>Exposition.</i>
*A ₁ First Melody in Tonic, modulating to	A ₁ First Melody in Tonic, modulating to	A ₁ First Subject in Tonic.
B ₂ Second Melody in Dominant.†	B ₂ Second Melody in Dominant.†	Transition.
|| Double bar and repeat.	|| Double bar and repeat.	B ₂ Second Subject in related key. No double bar.
		Middle section omitted.
<i>Part II.</i>	<i>Part II.</i>	<i>Recapitulation.</i>
A ₂ First Melody in Dominant, modulating to	A ₂ First Melody in Dominant.	A ₁ First Subject in Tonic.
B ₁ Second Melody in Tonic.	Modulating passage founded on previous figures.	Transition.
|| Double bar and repeat.	A ₁ First Melody in Tonic.	B ₁ Second Subject in Tonic.
	B ₁ Second Melody in Tonic.	Coda frequently.
	|| Double bar and repeat.	|| Double bar.

The Fugue, the oldest of the more important musical forms, was not employed by Mozart in any of his pianoforte sonatas.

* The employment of subscript figures as symbols of key is borrowed from Hadow's work, "Sonata Form." The figure 1 represents the tonic key, the figure 2 the secondary key.

† When the movement was in the major mode the modulation was always to the key of the dominant; when the movement was in the minor mode to that of the relative major, or the dominant minor.

SONATA No. I, IN C MAJOR (K. 279), (1777).
THEMATIC SCHEME.



In three movements.

FIRST MOVEMENT—"ALLEGRO," in C MAJOR. SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(a)* First Subject in Tonic.	1-51	(g) Bars 39-57.	First Subject in Tonic (unaltered).	58-62 ¹
(b) Bridge-passage or Transition.	51-161		(h) Bridge-passage (shortened and modified).	62-1-69
(c) <i>Alternative Analysis.</i> { First Subject 1-161. } { No Bridge-passage. }				
(d) Second Subject in A minor and in G major (Dominant).	163-38		Second Subject (lengthened) in D minor and C major (Tonic).	70-100
(e) { First § 163-311. } (f) { Second § 311-38. }			(j) { First § 70-921. } (k) { Second § 921-100. }	
Double bar and repeat.				

SECOND MOVEMENT—"ANDANTE," IN F MAJOR (KEY OF THE SUBDOMINANT).

(a) SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(b) First Subject in Tonic.	To 61	(g) Bars 283-42.	(h) First Subject in Tonic (incomplete).	43-46
(c) Bridge-passage or Transition.	62-10		(j) Bridge-passage (new).	463-50
(d) Second Subject in C major (Dominant).	11-261		Second Subject in Tonic (slightly lengthened).	51-681
(e) Codetta.	261-28		(k) Coda.	682-74
(f) Double bar and repeat.				

THIRD MOVEMENT—"ALLEGRO," IN C MAJOR. SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(a) First Subject in Tonic.	To 101	(f) 562-86.	(g) First Subject in Tonic.	862-961
(b) Bridge-passage or Transition.	102-221		(h) Bridge-passage or Transition.	962-1081
(c) Second Subject in G major (Dominant).	222-561		Second Subject in Tonic (lengthened).	1082-158
(d) { First § 222-381. }			(j) { First § (exactly transposed) 1082-1241. } Second § lengthened 1242-158.	
(e) { Second § 382-561. }				
Double bar and repeat.				

* These index-letters bear reference to paragraphs correspondingly marked which occur in the subsequent text.

† The symbol § is here employed to denote a section of a subject.

FIRST MOVEMENT.

(a) The first subject is very short. It consists of two three-bar phrases which overlap; the second phrase is a repetition of the first.

(b) With the exception of an occasional passing touch into other keys, this passage is entirely in the key of C major, in which it ends on a half-cadence, bar 16.

N.B.—There is a difference of opinion as to whether or not Mozart always intended a *separate and distinct passage* for the transition in his movements in sonata-form. Some authorities consider that he *did*, and that therefore, in movements where such a passage is not very clearly indicated, an attempt should *always* be made to establish one: where possible, some previous cadence in the tonic, either a full or a half, cadence—that can consistently be so called—should be considered as the end of the first subject (see Thematic Scheme, a, b) and the bars from that point to the second subject should be regarded as the transition.

On the other hand, a good many maintain, not only that a first subject must at least be eight bars in length, but that where it ends on a half-cadence in the key of the tonic, such necessity for a separate and distinct passage of transition is obviated [see Thematic Scheme (c)]. In this sonata, however, a comparison with the corresponding portion in the recapitulation (bars 58-69) *which modulates to the key of F major immediately after the perfect cadence in C major, marked in (a) as the end of the first subject*, gives weight to the view first expressed above. [See Thematic Scheme (a), (b).]

(c) *Alternative analysis.* No transition, but the first subject continues to the half-cadence in the tonic, bar 16¹, and leads directly into the second subject.

In this case, this subject would come under the third of the three heads under which Hadow, in point of style and phraseology, classifies the first subject. Those ranged under this head, he describes as consisting of "a set of two or more sectional passages in which rhythmic phrases and short melodic stanzas are combined."^{*}

(d) The second subject starts in an unusual key; it is divided into two sections.

(e) The first section opens with a two-bar phrase in A minor (the relative); this phrase is immediately repeated one degree lower in G major—the usual key of the dominant—in which key the subject continues to the close. Bars 22-24¹ form a descending sequential passage—repeated

* "Sonata Form," by W. H. Hadow.

modified in 24-25; the whole section is, in fact, lengthened by numerous repetitions; it ends on a perfect cadence, bar 31¹.

(f) The second section consists entirely of cadential repetitions and extensions.

(g) The free fantasia starts in G minor with a passage founded on the opening bar of the first subject in combination with the semiquaver figure found in the second section of the second subject, it passes from G minor, through the keys of D minor, and C major, to A minor—to the latter, through the chord of the Neapolitan sixth, bar 44. Bars 45-47³ form a short modulating sequence, probably suggested by the descending scale figures, bars 22-23, and passing through the keys of A minor and G minor to F major. At each repetition of the semiquaver figures the parts are inverted. Bars 48-51 are reminiscent of the transition, and are followed by a short passage on G (dominant of C major), worked on a variation of the figures from the opening bar of the first subject, and ending with a scale passage which leads into the recapitulation of this subject, bar 58.

Hadow draws attention to two facts to which he thinks attributable (at least in part) the more simple character of the free fantasia in sonata-form movements by Haydn and Mozart, as contrasted with those by Beethoven and later composers. These are:

(i) That with the former writers both subjects are usually melodic, and that a melodic stanza is, on the whole, less suited to thematic treatment than a phrase which relies, not upon its curve, but upon its rhythm.

(ii) That this portion of the work being still in its infancy the keys employed by Haydn and Mozart are neither numerous nor remote.

(h) The transition reappears modified, and shortened by the omission of part of the original passage.

(j) The first section of the second subject is much lengthened. It should be noted:

(i) That the first phrase is in D minor, which corresponds to the key of C major (the tonic) as, in the exposition, A minor corresponds to the key of G major (the dominant);

(ii) That the phrase commences with reversed accents (compare with bar 16³⁻⁴), but, that by the interpolation of an extra half-bar, it ends with the accents in their original positions;

(iii) That this extra half-bar has an exactly opposite effect on the repetition of the phrase which immediately follows; the repetition commencing with the accents as originally written and ending with them again reversed.

Naturally the foregoing transposition of the accents also affects the following phrase, 74⁴-78³, causing it also to reappear with accents reversed.

One other point to be noticed is that the additional passage (bars 82-86¹), which is here introduced into the second subject, is founded on the bars of the original transition which have just been omitted in the recapitulation of that passage—the last part being an exact repetition.

(k) The second section is slightly lengthened at the end to emphasise the final cadence.

SECOND MOVEMENT.

(a) It is somewhat unusual in sonatas for the slow movement to be written in unabridged sonata-form, and still more so, as in this instance, for all the movements to be in the same form. (See, however, No. 5, in G major. Sonatas VIII, XIII and XV also contain slow movements in this form.)

(b) The first subject is a sentence of six bars, consisting of three two-bar phrases. In the treble it ends on the first beat of bar 6, the harmony, however, carrying it on till the second beat in the bass.

(c) The transition passes transiently through B flat major to C major, in which key it ends on an inverted cadence.

(d) The second subject commences with a motive repeated three times to an accompaniment which, each time varying slightly, forms a sequence in the upper of the two parts. By the elision of a bar in the responsive phrase, the sentence is first contracted to seven bars; it is then extended to sixteen bars by a lengthened and varied repetition of the same phrase. The inversion of the parts between bars 14 and 17 should be noted.

(e) But for the fact that, at the end of the movement, the coda separates these three bars from the second subject, it would be hardly necessary here to consider them apart as a codetta.

(f) Note the double bar and repeat marks. As a general rule, in the comparatively few instances in which unabridged sonata-form is employed in slow movements, the exposition is not repeated nor even followed by a double bar.

It is therefore the more interesting to note that in the various slow movements in his pianoforte sonatas written in this form (opinions differ as to whether they are five or seven in number), Mozart has each time closed the exposition with both double-bar and repeat marks.

(See Sonata II, slow movement, d; Sonata III, footnote † to Thematic Scheme; and slow movements in Sonatas V, VIII, XIII and XV.)

(g) Part II is founded chiefly on the first subject. It starts in the key of C major, and, passing through D minor and G minor, ends on the dominant seventh of F major (bar 41), followed by a link which leads into the recapitulation of the first subject.

(h) There is only a partial reappearance of the first subject.

(j) In all but the last bar this short passage is quite distinct from the original transition. It starts by repeating the last figure of the fragment of the first subject; and its second and third bars are derived from the last bars of the second subject.

(k) The coda consists of (i) the repetition of the original transition, modified slightly, in bar 71, to lead to (ii) the reappearance of the codetta, now, of course, in the key of the tonic.

THIRD MOVEMENT.

The generally contrapuntal character of this movement should be noted.

(a) The first subject is a sentence of ten bars and consists of two phrases. The first phrase ends bar 4, the second, commencing an octave lower, with a repetition of the opening bars, is lengthened to six bars.

(b) The transition modulates to G major (the key of the dominant), bar 14, in which it ends on a half-cadence, bar 22.

(c) It is interesting to note that the opening motive of the second subject is also founded on the skip of a perfect fourth; compare with the opening of the first subject.

Furthermore in Mozart's and Haydn's works the second subject was sometimes made to commence with the same melody as the first subject—transposed, of course, into the key of the dominant. This was a survival from the old binary form. It affected, however, only the first section of the second subject and by Beethoven's time had become obsolete (see Sonata XVIII, in D major, first movement).

(d) The first section, sixteen bars in length, commences with a descending sequence formed by the opening two bars being twice imitated—each time at the interval of a third below the previous entry. Bars 34-36 also form a descending tonal sequence.

(e) The second section consists almost entirely of modified repetitions of its first two bars, 38²-40¹. In bars 44-46 the semiquaver movement is transferred to the treble and the melody is formed by the first and fourth notes of each group—and in bars 48-49 and 52-53 by the second and fourth notes.

(f) The free fantasia commences with a repetition of the sequence of six bars—with a slightly modified accompaniment—from the opening

of the second subject. It incidentally touches the keys of D major and B minor, and passes through C major to A minor, in which key and overlapping (bar 62) the sequence is repeated, with inversion of the parts; the repetition also touches the key of C major. Bars 72-76 form a short passage on the dominant E, approached through the chord of the German sixth, bar 69 (repeated bar 71). The remainder of this section is worked on the opening motive of the first subject taken alternately in the treble and bass, and passes from the key of E minor through D minor to C major (the tonic). The section actually ends with the opening figure of the first subject in the key of the tonic, *which figure is immediately repeated an octave higher in the next two bars as the commencement of the recapitulation.*

Note (i) that in bars 79-80 and 83-84, in which the motive is transferred to the bass both the figure and the accompaniment are varied; and (ii) that bars 81-84 (one note excepted) form a real sequence to 77-80.

(g) In bars 91-93 the parts are inverted, otherwise the first subject reappears practically unaltered.

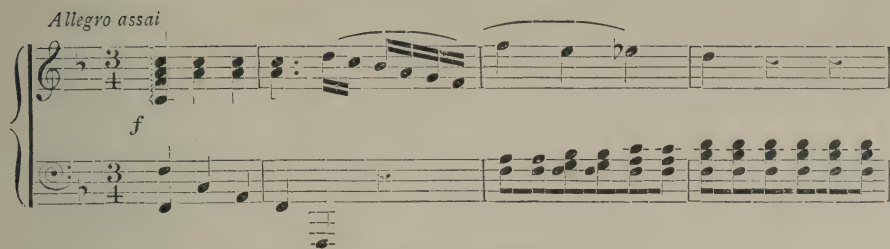
(h) The transition starts in F major and modulates to C major, corresponding to the keys of the original passage, which starts in C major and modulates to G major.

(j) The second section of the second subject reappears transposed into the key of the tonic and considerably lengthened by the interpolation midway (bars 132-147) of a portion of the first section. In bar 135, a variation of the sequence, with which the second subject opens, commences, but reduced from six bars to four.

Following immediately and overlapping (bar 139) there is a repetition of the same sequence in full, with the parts inverted, and the bass reinforced by octaves (compare also with bars 62-68); the interpolated passage ends with a full cadence in the tonic, bar 147.

There is no coda, but two extra chords are added at the close of the movement to emphasise the final cadence.

SONATA No. II, IN F MAJOR (K. 280), (1777).
THEMATIC SCHEME.



In three movements.

FIRST MOVEMENT—"ALLEGRO ASSAI," IN F MAJOR. SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(a)* First Subject in Tonic.	1-13 ¹	(g) Bars 57-82.	First Subject in Tonic (unaltered).	83-95 ¹
(b) Bridge-passage or Transition.	13-1-26		(h) Bridge-passage or Transition.	95-1-108
(c) Second Subject in C major (Dominant).	27-54 ¹		Second Subject in Tonic (lengthened).	109-142 ¹
(d) { First §† 27-43. }			(i) { First § 109-131. }	
(e) { Second § 43-2-54. }			{ Second § 131-2-142. }	
(f) Codetta.	54-56		(k) Codetta.	142-144
Double bar and repeat.			(l) Double bar and repeat.	

SECOND MOVEMENT—"ADAGIO," IN (a) F MINOR (THE TONIC MINOR), (b) MODIFIED SONATA FORM.

EXPOSITION.	Bars.		RECAPITULATION.	Bars.
First Subject in Tonic. No Bridge-passage.	1-8	(e) Link (or Development §).	First Subject in C minor (Dominant minor) and F minor (Tonic).	33-42
Second Subject in A flat major (relative).	9-21 ¹	Bars 25-32.	(g) Second Subject in Tonic (slightly lengthened).	43-57 ¹
Codetta.	21-1-24		Codetta in Tonic.	57-1-60
(d) Double bar and repeat.				

(h) **ALTERNATIVE ANALYSIS. BINARY FORM.

Part I.

First sentence (F minor)	8 bars.
Second sentence (A flat major)	16 "
Double bar and repeat.	

Part II.

Intermediate sentence	8 "
Modified repetition of first sentence (C minor and F minor)	10 "
Modified repetition of second sentence (F minor)	18 "

* These index-letters bear reference to paragraphs correspondingly marked, which occur in the subsequent text.

† The symbol § is here employed to denote a section of a subject.

** See "Musical Form," E. Prout, in which he refers to this movement as "a very interesting specimen of simple binary form," cf., Sonata IV, second movement, c. page 24.

THIRD MOVEMENT—"PRESTO," IN F MAJOR. SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(a) First Subject in Tonic.	To 16	(e) Bars 78-106.	First Subject in Tonic (unaltered).	107 ³ -123
(b) Bridge-passage or Transition.	17-37		(f) Bridge-passage or Transition (lengthened).	124-148
(c) Second Subject in C major (Dominant).	38-66 ¹		Second Subject (in Tonic).	149-177 ¹
(d) Codetta.	66 ² -77 ¹		(g) Codetta.	177 ² -190
Double bar and repeat.			(h) Double bar and repeat.	

FIRST MOVEMENT.

(a) The first subject commences with a six-bar phrase, the extension being caused by sequential imitation over a short tonic pedal. The responsive phrase appears twice, the first time as a three-bar phrase—shortened by the omission of the final chord of the cadence. On the repetition of the phrase, however, the final chord is added, and the subject ends on a full cadence in the tonic, bar 13¹.

(b) The transition is written entirely in triplets, and ends on a half-cadence in F major (tonic). Bars 18-22 form a sequence on a chromatically descending bass.

(c) The second subject in C major is divided into two sections, each ending on a perfect cadence.

(d) It should be noted that the second subject opens in the bass, and, like the first subject, with an arpeggiò, which, however, is now taken by inverse movement.

The first phrase of the first section consists of four bars on tonic and dominant harmonies, the former predominating, and ends with a half-cadence, bar 30. This phrase is repeated, bars 31-34, with the harmonies in reversed positions, and ends with a full cadence. Bars 35-39 form a sequence on a chromatically rising bass. The triplet figures in the treble are derived from those in the transition. The greater part, viz., four bars, of this sequence is *real*.

(e) The second section starts with a new figure in semiquavers, which figure is repeated sequentially, bars 43-45. The first phrase ends with a perfect cadence, bar 48. Bars 48-54¹ form a lengthened and slightly varied repetition of 43-48.

(f) The codetta is founded on the opening figure of the second subject, taken with partial diminution.

(g) The free fantasia alludes to the transition and to the second subject, bars 80-82 alone referring to a little figure from the first subject. It opens in the key of C major with a passage founded on the triplet figure from the transition (bar 23) in combination with a new figure in the treble, of which latter there is some slight development in the following bars. In bar 64, the music modulates to D minor, and starting in this key in bar 67, there follows a modulating sequence formed by the opening bars of the second subject, which are taken successively on the chords of D minor, G minor, C major (as the dominant of F major) and on F major.

The music now returns to the key of D minor, and reverts definitely to F major (the key of the tonic) in the last bar of the section only* (82). The slurred two-crotchet figure (bars 75-77) are taken from a similar two-quaver figure, bar 40. By an implied enharmonic modulation (bar 81) the chord of D minor II_{9b} is quitted as F major II_{9b} .

(h) With the exception of bars 100³-103 the second transition is an exact repetition of the original passage.

(j) The second subject reappears transposed almost literally into the key of the tonic, but lengthened in the first section by the interpolation of six bars (117-122). In these the opening figure of the subject is taken in alternate bars in exact and in modified form—the former in the bass, the latter transferred to the treble—accompanied each time by a variation of the semiquaver figure from the second bar of the subject. The whole passage forms a descending sequence which, however, alters in the last two bars.

(k) There is no coda, the movement ends with a repetition of the codetta transposed into the key of the tonic.

(l) In his pianoforte sonatas Mozart very frequently marks the second, as well as the first, part of his sonata allegro movements to be repeated. This custom, which is now practically obsolete, was almost invariable in the older sonata-forms from which the newer design was gradually evolved. Its ultimate origin is traceable even further back to the still more ancient dance-forms.

SECOND MOVEMENT.

(a) This is the only pianoforte sonata by Mozart in which the slow movement is written in the key of the tonic minor.

* cf. last movement. See also Sonata IV, third movement, and Sonata V. slow movement.

(b) The movement here tabulated as in modified sonata-form is variously described by different authorities, viz., as in:

- (i) Modified (or abridged) sonata form;
- (ii) Unabridged sonata form; and
- (iii) Simple binary form.

According to the last-named view, therefore, it is divided into two, instead of into three, parts.

The very fact that the form of this little movement can be variously analysed by different authorities makes the study of its construction of the greater value to students. They should carefully weigh the pros and cons with reference to each of the above analyses, noting the remarks made in Sonata IV, second movement (*c*). A comparison of the construction of the movement with that of the Minuet in A major, Sonata XI, will also be found to be both interesting and instructive.

(c) The exposition (= Part I) consists of the first subject, a sentence of eight bars in F minor, followed immediately by the second subject, a sentence of just over twelve bars (to 21¹) in A flat major, to which a short codetta is added, founded on the opening figure of the movement.

The first subject unquestionably divides into two four-bar phrases, the first ending on an interrupted, the second on a full, cadence. It is on the construction of the second subject, bars 9-21¹, that the second difference of opinion as to this little movement arises, a difference which, though on a point of lesser importance, is so radical that we feel no further justification is needed for our dwelling on it at some length for the student's consideration, nor for the very full quotations we make.

(i) Prout divides the sentence into two phrases, he remarks:

* In spite of its irregular length, its rhythmical analysis offers not the slightest difficulty, if we bear in mind our guiding rule that the bars in which the cadences are found are the accented bars, and that the most decided cadences indicate the fourth and eighth bars of a sentence. We see that the fore-phrase is of the regular length of four bars and that the half-cadence with which it concludes is repeated, 4a, two bars later (4a = bar 14). At 5a (= 16) we see the interpolation of an unaccented bar; it is quite clear that we should be wrong to consider this bar as the sixth and the next one as the seventh, because the harmony shows the latter to be an accented bar as compared with the former. Three bars later (= bar 19) the interrupted cadence changes the eighth bar to a sixth, and the full cadence in A flat (bar 21) is the true eighth bar.

(ii) On the other hand, Percy Goetschius divides the sentence into three phrases, thus:—

Bars 9-12; 13-16; and 17-21; and remarks:

† It is evident that this series cannot be reduced to *two* phrases and be thus demonstrated as an extended "period" of some kind, for each of the three phrases is an independent melodic factor of the collective sentence, though perfect organic cohesion is maintained (chiefly through the uniform accompaniment).

* "Musical Form." E. Prout.

† "Homophonic Forms." Percy Goetschius.

Thus we find that bar 16, which Prout has just clearly demonstrated to us cannot be the cadence bar of a subordinate two-bar section but is an interpolated unaccented bar, is, according to Percy Goetschius, the cadence bar of a 4-bar phrase, and vice versa.

The various instances of imitation between the parts should be noted in the first subject, the chord of the German sixth in bar 13 (and in 47), and the first inversion of the chord of the supertonic minor ninth, in bar 15.

(d) The exposition ends with double bar and repeat, a fact to which Prout refers as clearly marking the form of the movement as binary.

In whichever form Bertenshaw considers it to be written, he certainly is not of the opinion that the movement is in modified sonata-form, for he remarks that "in slow movements in this form, the double bar and repeat marks are *never* used at the end of the exposition."^{*} Cf. Sonata I, slow movement, § f.

(e) Part II consists of a passage of eight bars, starting in the key of A flat major, and of which the opening bar alone bears any reference to Part I. It modulates to the key of B flat minor, bar 26, and ends on a half-cadence on G—the dominant of C minor—in which key the return to the first subject is made.

Whether this passage is simply a link or is of sufficient importance to be regarded as a section of development is the point which determines whether the form of the movement is to be considered as in abridged, or unabridged sonata-form, a point on which authorities differ.

According to the third alternative (see Thematic Scheme h) the passage in question is considered as an intermediate sentence leading to the repetition of Part I.

(f) At its return the opening phrase of the first subject is heard first in the key of C minor (the dominant minor), after which the subject, contracted from eight bars to six, appears regularly in the key of the tonic.

(g) The second subject reappears slightly lengthened and modified and in the original minor instead of in the *tonic major*. This change of mode, a favourite device of Mozart's, gives the subject a new and very beautiful effect.†

THIRD MOVEMENT.

(a) The first subject is a sixteen-bar sentence in four-bar rhythm. After the half-cadence in the tonic, bar 8, the melody is repeated an

* "Rhythm, Analysis, and Musical Form," T. H. Bertenshaw, B.A., B.Mus.

† See Sonata VIII, first movement, footnote to (j), page 50.

octave lower, the final phrase being altered to close with a perfect cadence.

(b) The transition starts on a tonic pedal in F major. Bars 21-24 repeat the foregoing phrase with the upper parts inverted.* A short descending sequence follows (25-28), varied slightly in the last bar, and modulating, in 27, to C major. The transition ends, bar 37, on a cadence—several times repeated—on G, the dominant of C major, in which key the second subject appears.

(c) It is rather unusual for a second subject in quick movements in sonata-form to contain only one section—i.e., theme.†

In this movement the subject consists of one sentence in which, like in the first subject, the second part (50-66¹) is a varied repetition of the first; here it is also lengthened by cadential repetition of the final phrase. It is interesting to note that the opening two-bar section becomes, on repetition, a three-bar section, 40-42¹. And, on the other hand, that a comparison of bars 46³-49 with 59-62 proves that *here* the former is a three-bar *phrase*, and not a two-bar section lengthened by the sequential repetition in its second bar. Another point to notice is that the melody in bars 50-53 is accompanied in the left hand by an imitation a tenth below. Compare the semiquaver passage, bars 59-65, with that in bars 5-8.

(d) The codetta commences with a figure founded on the opening notes of the first subject; the semiquaver figures also may be traced to those occurring earlier in the exposition.

(e) The free fantasia refers alternately to the opening bars of the second subject and to a passage (bars 25-28) from the transition. It starts in the key of C minor and modulates through G minor, B flat minor, and F major to D minor, on the dominant of which key it ends, bar 106. This exceptional‡ ending of the *development section*—i.e., on the dominant harmony in the key of the *relative minor*—is a most inter-

* It is possible to consider that bars 17-24 form a part of the first subject: in that case they would form a codetta to the subject, though codettas, as such, are not usually marked after this subject.

† See, however, the first movements, Sonata III, in B flat, and Sonata VII in C major.

‡ I.e., in a general way exceptional, for Mozart seems very partial to this method of approaching the recapitulation. In the slow movement of Sonata V the Free Fantasia also terminates, as here, on the dominant harmony in the relative minor key, and in various other movements (see e.g., Sonata II, first movement, and Sonata IV, third movement) this section practically ends in this key, modulating only in the very last bar—or even chord—to the dominant harmony in the key of the tonic.

esting point to notice, for, in the older classical music, it was the almost universal practice to end this section of the movement on the *dominant harmony in the key of the tonic*. Note also (i) the continual inversion and re-inversion of the parts, bars 90-106; (ii) the chord of the Neapolitan sixth, bar 98; and (iii) the Italian sixth, bars 102 and 104.

(f) The second transition starts like the original passage; it is, however, lengthened by four bars (136-139), which form a real sequence to the previous four. The latter part is modified to lead into the second subject in the key of the tonic.

(g) The codetta reappears slightly lengthened.

(h) See (l) first movement, page 9.

SONATA No. III, IN B FLAT MAJOR (K. 281), (1777). THEMATIC SCHEME.



In three movements.

FIRST MOVEMENT—"ALLEGRO," IN B FLAT MAJOR. SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(a)* First Subject in Tonic.	1-12 ¹	(e) Bars 41-69.	First Subject in Tonic (unaltered).	70-81 ¹
(b) Bridge-passage or Transition.	12-17 ¹		Transition (unaltered).	81-1-86 ¹
(c) Second Subject in F major (Dominant).	17-1-34 ¹		(f) Second Subject (in Tonic).	86-1-103 ¹
(d) Codetta.	34-1-40		Codetta.	103-1-109
Double bar and repeat.				

SECOND MOVEMENT—"ANDANTE," IN E FLAT MAJOR (KEY OF THE SUBDOMINANT). ‡MODIFIED SONATA FORM.

EXPOSITION.	Bars.	LINK.	RECAPITULATION.	Bars.
(a) First Subject in Tonic.	1-15	(e) Bars 47-58.	(f) First Subject in Tonic (varied in first half).	59-73
(b) Bridge-passage or Transition.	16-27		(g) Transition.	74-87
(c) Second Subject in B flat major (Dominant).	28-46		Second Subject (in Tonic).	88-106
(d) Double bar and repeat.				

THIRD MOVEMENT—(a) "RONDO." ALLEGRO IN B FLAT MAJOR.

	Bars.
Forms a regular Exposition { (b) <i>Principal Subject</i> (first entry) in Tonic	1-17
(c) Bridge-passage or passage of Transition	18-27
(d) <i>Second Subject</i> or <i>Episode I</i> in F major (Dominant)	28-43 ²
(e) Link	43
(f) <i>Principal Subject</i> (second entry) in Tonic, Partial appearance only	43 ³ -51 ¹
<i>Double bar.</i>	
(g) <i>Episode II</i> in G minor (relative minor), Binary Form	52-67
{ Part I	52-59
{ Part II	60-67
<i>Double bar and repeat.</i>	
(h) Link	68-70

* These index-letters bear reference to paragraphs correspondingly marked, which occur in the subsequent text.

‡ Bertenshaw considers this movement to be in Unabridged Sonata form.

<i>Principal Subject</i> (third entry) in Tonic, Complete as at first, to which is added a half-bar's link modulating to the key of E flat major		713-891
(j) <i>Episode III</i>	New melody in E flat major (key of the Subdominant) followed by a passage modulating back to original key.	90-109 ²
Link		109 ³ -114 ²
(k) <i>Principal Subject</i> (fourth entry) in Tonic, Partial appearance, ending with momentary modulation to F major		114 ³ -123
<i>Second Subject</i> (or <i>Episode I</i>) transposed into the key of the Tonic		124-140 ¹
Link		140-142 ²
(l) <i>Principal Subject</i> (fifth entry) in Tonic. Exact repetition of the original appearance with three bars added to emphasise the final cadence		142 ³ -162

FIRST MOVEMENT.

(a) The first subject is an eight-bar sentence ending on a perfect cadence, after which it is prolonged by a further four bars on tonic pedal.

The presence of a tonic pedal over which there are momentary suggestions of the subdominant key, is so often incidental to a codetta as to give these bars the effect of here forming a codetta to the first subject.* It will be noticed that the perfect cadence with which the first phrase of this subject ends is rendered less conclusive, not only by reason of the third of the final chord being in the highest part, but also because of the position of the chord on a weak portion of the bar.

(b) The transition consists of a series of scale passages, those in bars 12-14 forming a free melodic sequence.

(c) The second subject contains only one section† (i.e., theme), which is much prolonged by sectional and cadential repetitions. Bars 22-26 form a short sequence in which the parts are inverted bar by bar. Hadow marks the subject as commencing with the first beat in bar 18, instead of with the "musical prefix" in 17.‡

(d) The codetta incidentally touches the key of B flat major (the subdominant key) in bars 34 and 36, and ends on a short tonic pedal in F major, bars 38-40.

(e) The free fantasia commences in F major with a reference to the slurred figures in the second subject, the accompaniment being a varied continuation of that heard in the last bars of the codetta. In bars 45-48 the second phrase of the first subject is transposed into the same key and

* See Sonata VIII, slow movement (e), page 50.

† See also Sonata II, in F major, third movement, and Sonata VII, in C major, first movement.

‡ "Sonata Form," by W. H. Hadow.

followed by a few bars worked on triplet figures, which, touching transiently the keys of G minor and C major, end (in 54) with a definite modulation to G minor. In the following bars we find references to the demisemiquaver figures from bar 3, and to further fragments from the second subject. From bar 55-63, where there is a modulation to E flat major, the music oscillates between the keys of G minor and C minor, returning to F major in 67-68. The final chord of F major is here quitted as the dominant of B flat major.

(f) The second subject reappears in the key of the tonic. But for this change of key the whole of the recapitulation is practically a literal repetition of the exposition.

For a long period such repetition—more or less exact—was a feature in sonata-form. In tracing the history and development of this form, therefore, it is of interest to bear this in mind as, owing to various causes, such parallelism in modern music has become unnecessary, and, in consequence, has to a large extent disappeared.

SECOND MOVEMENT.

(a) The first subject is a sentence of twelve bars, containing three phrases, prolonged to bar 15 by cadential repetitions. It should be noted that the opening scale passage in thirds in the treble, is imitated, in the bass, by the passage in octaves which, overlapping, covers, together with the alto, the rhythmic break in the melody caused by the half-cadence on the prolonged B flat (bars 4-5).

(b) The transition starts with a new figure and modulates, bar 20, to the key of the dominant, B flat major, on a half-cadence, in which key it ends (bar 26). Bar 27 forms a link between it and the second subject.

(c) The second subject consists of one sentence extended by cadential repetitions to nineteen bars. In the fore-phrase the bass imitates the melody at the tenth below. Bars 30-31 are a sequential repetition of 28-29.

(d) See foot-note † to tabulated scheme, and Sonata I, second movement (f), page 4.

(e) Bars 47-58 form a passage—mostly on B flat, the dominant—leading to the return of the first subject. It modulates to the key of E flat major (bar 48) and, with the exception of bars 53-54, consists of alternate tonic and dominant harmonies; it is based on figures from the second subject.

Bar 53 = E flat major, II_{99b}; and bar 54 = \flat VI_{It. 6}, in the same key.

(See Sonata II, slow movement, c, paragraph 2, page 11.)

(f) As is usually the case in slow movements in this form, the first subject reappears ornamented. It ends, however, unusually—the repeated chord on the tonic with which it closes in the exposition, being replaced here by the repetition of the last inversion of the dominant seventh in A flat major. These two chords are thus converted into a “link” leading into the transition which commences in the above key.

(g) The transition modulates from A flat major, through F minor, to E flat major (the tonic); the keys of A flat to E flat bearing the same relation to each other as, in the original passage, E flat major bears to B flat major.

THIRD MOVEMENT.

(a) Mozart's rondos are an interesting study, as in them is clearly to be traced the gradual growth of the modern—or sonata-rondo—form,* a form due to the assimilation of the older and simpler type of rondo with certain characteristic features of the newer, and more highly-wrought, first-movement form. And, as a result of this very process of development, many of the rondos combine characteristic features from both forms, and they can therefore be considered from two distinct stand-points. On the one hand, they may be viewed as rondos of the older type, in which case certain unusual features will be found, due to the influence of the newer form. On the other hand, they may be regarded as a new form in embryo, and in this case certain other characteristics of the fully developed form will be found to be more or less rudimental or, in some respects, wanting.

In this particular movement, for example, the first part, up to the end of the second entry of the principal subject (bar 51), resembles that of a sonata-rondo† (see Thematic Scheme). At the same time, however, it should be observed that the melody in F major (28-43), though it reappears like a second subject at the end of the movement in the key of the tonic, is hardly of the importance to give the impression of a *true second subject*.‡ In addition to this, a perfectly regular sonata-rondo does not

* The type of rondo which Beethoven perfected.

† The *partial* reappearance of the principal subject at its first re-entry is, however, unusual in the modern type of rondo, whereas the immediately following episode and the third entry of the principal subject are typical of both forms.

‡ In reference to this passage Banister says: “It seems, perhaps, more natural to regard that which I have designated the *second subject*, as a second part of the *first subject*; it may be said that there is, so to speak, a complete little movement in the *original key*, with transient tributary modulation, prior to the occurrence of any *episode* properly so called.” (“Lectures on Musical Analysis,” H. C. Banister.)

contain three episodes, nor five entries of the principal subject; the episode in E flat major (commencing bar 90), and the consequent extra entry of the principal subject, are more characteristic of the older rondo form.*

(b) The principal subject consists of two sentences, of which the second seems to form a series of cadence extensions to the first: the extensions lying outside, or beyond, the perfect cadence. The opening motive is repeated a degree lower, the first two bars thus being in sequence. The second phrase (bars 4³-8¹), is a modified repetition of the first, altered at the end so as to close with a perfect, instead of with a half, cadence.

(c) Bars 18-27 form a passage of transition which is founded on figures from the latter part of the principal subject. This passage modulates, bar 22, to F major (the dominant), in which key it ends on a half-cadence (27). A half-bar's link leads to a new melody—the second subject (or first episode) in the above key.

(d) The eight bars, 32-39¹, although consisting of what is virtually a four-bar phrase and its re-statement, divides actually into a phrase of three bars—the shortening being caused by the first bar of the re-statement overlapping the original phrase, followed by one of five bars, the latter being prolonged by the interpolation of a bar, viz., bar 37.

That the phrases do overlap in bar 35, in spite of certain appearances to the contrary, seems evident and for the following reasons. Bar 34 being, undoubtedly, the penultimate bar of a phrase, and therefore unaccented, proves not only that 35 is the fourth and cadence-bar (for no accented bar can be elided), but, by counting backwards that 32 should be the first bar.† But for the purpose of rhythmic analysis the *first bar* of a phrase is that which contains the *first strong accent*—in other words, *it must be a whole bar*. Notwithstanding therefore the general rule that, for such analysis, the melody (i.e., the treble) of a musical passage is alone to be regarded, it seems only rational in this instance—as the treble in bar 32 commences with a short rest—to assume that the phrase starts in this bar (and therefore similarly in bar 35) on the bass-note A—i.e., on the only note that sounds the first strong accent. And more especially does this view appear the correct one, as the previous phrase undoubtedly ends with the last treble note in bar 31.

Viewed otherwise, according to invariable rule, bar 32, being incomplete, no matter that it is by only one quaver—*does not form the first bar* of, but is merely a musical prefix to, the following phrase.

Another interesting point to notice in this subject is that the cadence bars, 38-39¹, are a repetition in the key of the dominant of those in the first subject, bars 7-8¹. Such repetition had its origin in the old binary

* On account of its containing three subordinate themes (i.e., episodes) Percy Goetschius refers to this movement as in "irregular" or "augmented" rondo form.

† See "Musical Form," by E. Prout.

form. We occasionally meet with traces of a similar survival in the earlier sonata-allegro movements of Haydn and Mozart. In these instances, however, the repetition takes place *at the commencement of the second subject*, the melody, which has just been heard in the key of the tonic as the first subject, being reproduced (with more or less modification) in the key of the dominant to form *the first section of the second subject*. This repetition only affects the first section, however, and is always followed by *fresh subject-matter*, which forms a continuation of the second subject.

(e) The passage, in bar 43, marked "ad libitum," extending from the \hat{c} to the two crotchets at the end, forms a link connecting the above melody with the second entry of the principal subject.

(f) At its first re-entry, a portion only of the principal subject—the first eight bars—is heard.* The three notes, C, C sharp and D (bar 51) form a link leading into the following episode.

(g) This episode is in simple binary form and entirely in the key of G minor.

Part I ends on a half-cadence, approached through the chord of the German sixth (bar 58). Note that the *second phrase in Part II* is a reproduction in modified form of the *second phrase in Part I*, altered so as to close on a full, instead of on a half, cadence.† Note also the inversion of parts in bar 61.

(h) Bars 68-70 form a link modulating from G minor to B flat major, and leading to the second re-entry of the principal subject.

(j) This episode starts with a new melody in E flat major (the sub-dominant), in which key there is a perfect cadence, bar 101. It modulates afterwards through C minor (102-103), B flat major (104-105), and E flat major (106-108), back to B flat major, in which there is a half-close, bar 109. A link follows leading to the fourth entry of the principal subject. Note that bars 101³-105¹ form a real sequence.

(k) As at the second entry, this is only a partial appearance of the principal subject, the first phrase of which, slightly modified, is given out twice. The first time (bars 114³-118), the melody is taken in an inner part under an inverted dominant pedal; in the repetition, which immediately follows (119³-123), with the previous parts inverted. There is

* See footnote † to a (*supra*).

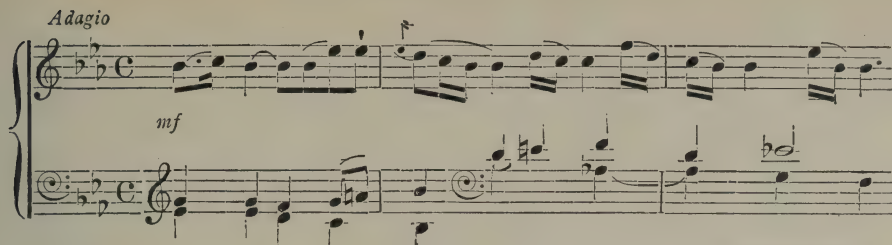
† See Sonata VIII, third movement, footnote || to h.

momentary modulation to F major at the cadence.* A link of descending triplets, instead of the original "transition," leads directly into the repetition of the melody in Episode I, now transposed into the key of the tonic.

(1) As above stated, the fifth entry of the principal subject—present in this movement owing to the extra episode—is unusual in sonata-rondo form, the fourth entry being, as a rule, the final one. Even this is more often incomplete, sometimes only a phrase—or still less—appears and then merges into the coda. And where the coda is founded on the principal subject the fourth entry, as such, is sometimes omitted.

* Opinions differ as to whether in such instances as this, a change of key in the passage is even momentarily effected. The general rule is, that whereas no single chord can, by itself, effect a modulation, yet that whenever the dominant harmony of a new key is followed by some chord characteristic of such new key—generally the chord of the tonic—a modulation to that key *does take place*. Some, therefore, would mark every such succession as a fresh modulation. On the other hand, many consider that when it is a question—as in this instance—of the progression V-I in the key of the dominant (or in that of the sub-dominant) a modulation is not necessarily effected *if the passage unmistakably continues in the same key as immediately precedes these chords*. These, therefore, would mark the above passage as a half-cadence in B flat.

SONATA No. IV, IN E FLAT MAJOR (K. 282), (1777).
THEMATIC SCHEME.



In three movements.

FIRST MOVEMENT—(a)* “ADAGIO,” IN E FLAT MAJOR. (b) BINARY FORM.

PART I.		Bars.	PART II.		Bars.
(c) Melody in E flat major (Tonic).		1-4	(f) Slight development of first melody followed by the modulating passage modified so as to lead to the second melody in the key of the Tonic ...		16-26
{ Modulating by means of a passage resembling a “Bridge,” or “Transition,” passage to ...		4-3-8	Second melody transposed into E flat major followed by the half-bar’s link ...		27-33
(d) Second melody in B flat major (Dominant)		9-15 ³	Double bar and repeat.		
(e) Half-bar’s link		15 ³⁻⁴	(g) Coda		34-36
Double bar and repeat.					

SECOND MOVEMENT—(a) MENUETTOS I AND II. MINUET AND TRIO FORM (TERNARY).

PART I.		Bars.	PART II.		Bars.	PART III.
(b) MENUETTO I IN B FLAT MAJOR.			MENUETTO II IN E FLAT MAJOR.			
(c) TERNARY FORM.			TERNARY FORM.			
(d) <i>Part i.</i>			(g) <i>Part i.</i>			
Sentence in B flat major (Tonic) modulating to F major (Dominant).		To 12	(a) 8 bars in E flat major (Tonic).	To 8 ²		Menuetto I <i>Da Capo</i>
Double bar and repeat.			(b) 8 bars in B flat major (Dominant).	8 ³ -16		
(e) <i>Part ii.</i>			Double bar and repeat.			
Passage modulating back to B flat major and leading to		123-18 ²	<i>Part ii.</i>			
(f) <i>Part iii.</i>			Passage containing slight development leading to	163-24 ¹		
Repetition of Part i entirely in B flat major (Tonic).		183-32	<i>Part iii.</i>			
Double bar and repeat.			Repetition of Part i with (a) and (b) both in the key of the Tonic.	243-40		
			Double bar and repeat.			

THIRD MOVEMENT—“ALLEGRO,” IN E FLAT MAJOR, SONATA FORM.

EXPOSITION.		Bars.	FREE FANTASIA.		RECAPITULATION.	Bars.
(a) First Subject in Tonic.		To 8 ¹	(d) Bars 39-2-61.		First Subject in Tonic (unaltered).	61-2-69 ¹
(b) Bridge-passage or Transition.		8-2-15			Bridge-passage or Transition (transposed into the key of the Tonic).	69-2-76
(c) Second Subject in B flat major (Dominant).		16-39			(e) Second Subject in Tonic.	77-102
Double bar and repeat.					(f) Double bar and repeat.	

* These index-letters bear reference to paragraphs correspondingly marked, which occur in the subsequent text.

FIRST MOVEMENT.

(a) Of Mozart's pianoforte sonatas the one under consideration and No. 11, in A major, are the only two which do not commence with the usual quick movement.* According to Goodrich, it would appear that Mozart was the first to vary the sonata (i) as, in this instance, by writing the opening movement—and not merely the introduction—*adagio*,† and (ii) by writing it, as in No. 11, as an air with variations. The latter is also a slow movement marked “*Andante grazioso*.”

Though not one of Mozart's pianoforte sonatas contains more than three movements—the four-movement form for pianoforte solo being very rare before the time of Beethoven‡—Prout's remark on the latter's Sonata in C sharp minor, Op. 27, No. 2, viz., “that it resembles a regular four-movement sonata with the first movement omitted,”§ is curiously applicable to this sonata, the two works, as regards sequence of movements, being also of very similar construction. Compare the following:

	<i>Sonata in E flat major</i> Mozart.	<i>Sonata, Op. 27, No. 2,</i> Beethoven
First movement	Adagio	Adagio.
Second movement	Menuettos I and II	Allegretto (in the form of a Minuet and Trio).
Third movement	Allegro in sonata-form.	Presto in sonata-form.

(b) The form of this movement is not of very definite design and, as a natural consequence, we find that authorities differ as to the view they take of it. We analyse it here as in a species of binary form, for, whilst the general outline of the greater part of the movement resembles that of sonata-form, some authorities do not classify it as such—even of a modified description—owing to the unusual nature of the first portion of Part II.||

* It is well to point out here that Sonata No. XIV (in C minor) is no exception to the rule. For the Fantasia (No. 475 in Köchel's Catalogue) which is usually published in connection with, and preceding Sonata XIV, and which starts *adagio*, is not part of the sonata itself, the latter commencing with the regular sonata-allegro movement.

† Goodrich considers this “*Adagio*” to be in sonata form (see *supra* b). “*Complete Musical Analysis*,” by A. J. Goodrich.

‡ Adow remarks that: “Before Beethoven it seems to have been a convention that the ‘modern’ sonata should consist of three movements (*Allegro*, *Adagio* or *Minuet* and *Finale*), and that the symphony and the larger kinds of chamber music should consist of four.”

§ “*Applied Forms*,” by E. Prout.

|| Banister applies the phrase, “somewhat extended song-form,” to the movement. (See “*Lectures on Musical Analysis*.”)

On the other hand, Goodrich considers it to be in sonata-form and accounts for the entire absence of the first subject in the recapitulation by the fact that this subject has already been developed in the "sonata part."

(c) There is a perfect cadence in the tonic, bars 3-4, after which the following bars modulate and end on an inverted cadence on F—quitted as the dominant in B flat major.

(d) This melody forms a regular second subject in the key of the dominant. There is an interrupted cadence, bar 13, after which the previous two bars are repeated varied, ending the second time with a perfect cadence, bar 15.

(e) The link modulates back to the key of E flat major and leads (i) to the repetition of Part I, and (ii) to Part II.

(f) Part II opens with a slight development of the first melody. The demisemiquaver figures (bars 20-21) are taken from those in the second melody, as also, *by augmentation*, are the semiquaver figures in the previous two bars. The inversion and re-inversion of the parts, bars 18-20, should be noted. The remainder of Part II (i.e., from bar 22 to the coda) is a repetition of the corresponding portion of Part I, with slight variations and, of course, the usual modification of key.

(g) Part II is repeated. The short coda which *follows* the double bar and repeat,* is reminiscent of the opening bars of the movement.

SECOND MOVEMENT.

(a) The second minuet is very often called the "Trio."† Only one other of Mozart's pianoforte sonatas (viz., No. XI, in A major) contains a minuet and trio.‡ The Sonata in B flat major, commencing



which is found in many editions of Mozart's sonatas, and which also contains a minuet and trio, is not an original work. See Sonata XX, third movement (a), page 164.

* See Sonata V, slow movement, k, par. ii, page 30.

† Percy Goetschius is of the opinion that the use of the term "Menuetto II" probably antedates that of the word Trio. He quotes as an example Bach's use of the term Bourrée I and II in his second English Suite.

‡ It is of interest to note here that the second movement of Sonata X (the slow movement) is written in *minuet and trio form*.

Of the four movements in this last-named composition, the origin of two is unknown, whilst of the Andante and Rondo, the former is an arrangement of a movement out of a pianoforte Concerto in B flat major by Mozart, and the latter is an adaptation from three of his rondos taken from as many pianoforte concertos in the same key.*

(b) Menuetto I is in the key of the dominant, and No. 2 (the trio) in the key of the tonic. More usually the first minuet is in the same key as the first movement, and the "trio" in a related key. This is specially the case in four-movement sonatas where the "minuet and trio" generally come third with an *intervening slow movement in a related key*.

(c) Leading musicians are not agreed as to whether the *form* in which these minuets† are written is binary or ternary. Until comparatively recent times the former opinion seems to have been almost universal, but of later years most authorities agree in favouring the latter. According to the older theory, the whole of the portion of music between the two sets of double bars—in Menuetto I from bar 12³-32, and in Menuetto II from bar 16³-40—is reckoned as Part II; according to the newer, as here analysed, as Parts II and III.

For a thorough study of this most interesting point the author refers students to the following list of works as an adequate discussion on the subject would be far beyond the scope of the present one. Moreover, this course would necessitate liberal quotations from the various books mentioned, and in the end would not be nearly so satisfying to students, nor so satisfactory, as by reading them fully—and with all their context—in the originals. Appended is the list:

"Musical Form," Ebenezer Prout.‡

"Applied Forms," Ebenezer Prout.

"Rhythm, Analysis and Musical Form," T. H. Bertenshaw.

"Sonata Form," W. H. Hadow.

"Form in Music," Stewart Macpherson.

(d) Part I is an eight-bar sentence extended to twelve bars by repetitions in the *second* phrase. The first phrase ends on an inverted cadence in the tonic, bar 4, the second on a perfect cadence in the dominant.

* Herr Gustav Nottebohm attributes these arrangements to Herr A. E. Müller. See Köchel's "Thematic Catalogue."

† And all such pieces of similar construction.

‡ This list merely mentions a few of the important books on the subject, and is by no means given as an exhaustive one. Nevertheless a careful study of these works in conjunction with numerous musical examples from the old classical composers should enable a student to obtain a thorough grasp of the subject.

(e) Part II is a passage of six bars starting chromatically and modulating to the key of B flat major, in which it ends on a half-cadence, bar 18.

(f) Note the inversion of the parts in the opening phrase (bars 18³-22); compare with the opening phrase in Part I. The after-phrase is slightly lengthened, and modified so as to end in the key of the tonic instead of the dominant.

(g) As regards its form, the special point to notice in Menuetto II is the division of Part I into two distinct portions, *a* in the tonic, ~~modulating to the dominant~~, and *b* in the key of the dominant, both *a* and *b* re-appearing in Part III in the key of the tonic. This *dividing* of Part I is one of the features which marks the gradual evolution of the larger sonata-form out of the older and smaller forms. In this instance the melody in *b* grows directly out of that in *a*; a most interesting example of another and still further step in advance is shown in the before-mentioned minuet in A major (Sonata XI). In the latter case, combined with the division of Part I into the two portions *a* and *b*, is to be found in embryo the "contrast of melody between the two subjects" so essential an element in the larger form.

see Sonata p. XVI

THIRD MOVEMENT.

(a) The first subject consists of two four-bar phrases; it ends on a half-cadence in the tonic.

(b) The transition modulates into the key of B flat major (the dominant), in which it ends on a half cadence, bar 15¹; a half-bar's link leads into the second subject.

(c) The second subject consists of an eight-bar sentence (16-23) which is repeated, bars 24-39, this time being varied and considerably lengthened by cadential repetitions. It should be noted that in bars 30-31, an interrupted cadence replaces the original perfect cadence, and leads to the following cadential repetitions.

(d) The free fantasia refers to the first subject. Bars 43²-47², starting with the chord of A flat minor and modulating to E flat major, are in sequence to the previous four bars in B flat minor and F minor. Note the inversion of parts in the following eight bars (47²-55²), which are worked on the opening motive and which, passing through the keys of A flat major and B flat minor to C minor, form a modulating sequence. Note also the chord C minor VI, _{It. 6}, bar 59. The music returns to the

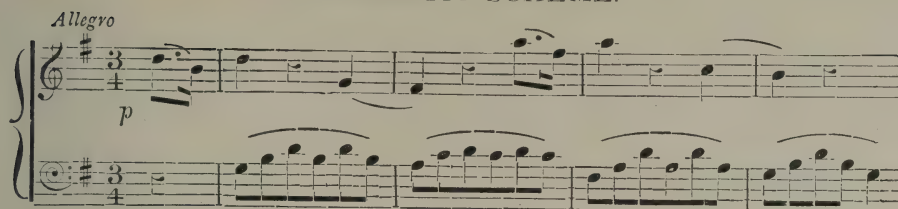
key of the tonic in the last bar of the section only* (61), where the chord of the dominant in C minor (relative minor) resolves on to an inversion of the dominant seventh in E flat major.

(e) There is no coda; two extra bars are added at the end of the second subject to emphasise the final cadence.

(f) See Sonata II, first movement (1), page 9.

* See Sonata II, first movement; cf. also the third movement of the same sonata; and Sonata V, second movement.

SONATA No. V, IN G MAJOR (K. 283), (1777).
THEMATIC SCHEME.



In three movements.

FIRST MOVEMENT—"ALLEGRO," IN G MAJOR. SONATA FORM.

EXPOSITION.	Bars.	PART II.	RECAPITULATION.	Bars.
(a)* First Subject in Tonic.	To 16 ¹	(f) <i>Episode</i> **	(g) First Subject in Tonic (modified).	71 ³ –83 ¹
(b) Bridge-passage or Transition.	16 ² –22	New Melody 54–62.	Bridge-passage (unaltered).	83 ² –89
(c) Second Subject in D major (Dominant).	23–53	Passage modulating and leading to Recapitulation, 62–71.	Second Subject (in Tonic).	90–120
(d) { First § 23–43 ¹ . }			{ First § 90–110 ¹ . }	
(e) { Second § 43 ¹ –53. }			{ Second § 110 ¹ –120. }	
Double bar and repeat.				

SECOND MOVEMENT—"ANDANTE," IN C MAJOR (KEY OF THE SUBDOMINANT).

(a) SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(b) First Subject in Tonic.	1–4		(g) First Subject in Tonic.	24–27
(c) Bridge-passage or Transition.	5–8	(f) Bars 15–23.	(h) Bridge-passage or Transition.	28–31
(d) Second Subject in G major (Dominant).	9–14		Second Subject in Tonic.	32–37
Link.	14 ³ –4		(j) Double bar and repeat.	
(e) Double bar and repeat.			(k) Coda.	37 ^a –39

THIRD MOVEMENT—"PRESTO," IN G MAJOR. SONATA FORM.

EXPOSITION.	Bars.	PART II.	RECAPITULATION.	Bars.
(a) First Subject in Tonic.	1–24	(g) <i>Episode</i> .	First Subject in Tonic (unaltered).	172–195
(b) Bridge-passage or Transition.	25–40	New melody, bars 103–138 ¹ .	Bridge-passage (unaltered).	196–211
(c) Second Subject in D major (Dominant).	41–102	Concluding bars of the Exposition taken in E minor.	Second Subject in Tonic.	212–273
(d) { First § 41–56 ¹ . }		D minor and C major, 138 ³ –147 ¹ .	{ First § 212–227 ¹ . }	
(e) { Second § 56 ² –73 ¹ . }		Episodical passage leading to Recapitulation, 147 ³ –170.	{ Second § 227 ² –244 ¹ . }	
(f) { Third § 73 ³ –102. }			{ Third § 244 ³ –273. }	
Double bar and repeat.			(h) Double bar and repeat.	
			(j) Coda.	274

* These index-letters bear reference to paragraphs correspondingly marked, which occur in the subsequent text.

† The symbol § is here employed to denote a section of a subject.

** See footnote ** to Thematic Scheme, Sonata VIII, page 46.

FIRST MOVEMENT.

(a) The first subject is a theme of ten bars (4 + 6), extended to sixteen by repetition of the second phrase. It ends with a perfect cadence in the tonic.

(b) The transition forms an ascending sequence, the latter part of which is written on an amplified variation of the initial figure. It modulates through C major and G major to D major, the dominant.

(c) The second subject in D major divides into two sections.

(d) The first section commences with a four-bar phrase which is repeated varied (27-30). In the latter part of the section, however, the proportion of the sentence which is repeated is more unusual, for, after a full cadence in D major, bars 37-38, we find *five* out of the previous seven bars given out a second time.

In bar 34²⁻³ (repeated 39²⁻³) the inversion of the previous parts should be noted, as also the third and fifth chords which are the third inversion of the dominant minor ninth in A major and G major respectively, through which keys the music momentarily passes.*

(e) The second section (bars 43¹⁻⁵³) commences with the opening figure of the transition taken in the treble with imitation, at the fourth (eleventh) below, in the bass. Bars 45-46 are founded on the opening bars of the first section of the subject (compare with bars 23-24); bars 48-50 form a varied repetition of 45-47. The section ends with a perfect cadence, twice repeated, over a short tonic pedal.†

(f) In this movement a short episode which bears slightly, but only slightly, upon the exposition, takes the place of the customary working-out section.

Such episodes, as a general rule, are rare, but they are to be found in various other sonata-allargro movements by Mozart.‡ With reference to them Hadow remarks that they belong exclusively to the earlier period of the Free Fantasia.§ He continues: "Even where they occur—e.g., in Mozart's Sonata in G (No. 5) the episode generally bears some sort of relation to the Exposition—i.e., it is not a new idea altogether, but one which bears resemblance, however remote, to the phraseology of the first or second subject."

* Cf. Sonata IX, second movement, footnote * to (d), page 59.

† Ridley Prentice marks bars 51-53 as "Coda" to the exposition, and bars 118-120 as "Coda" to the entire movement. (See "The Musician," by Ridley Prentice.)

‡ See also last movement of this sonata; Sonata VI, in D major, first movement; Sonata X, in C major, last movement; and Sonata XII, first and third movements.

§ Cf. Sonata I, first movement (g), paragraph ii.

The passage on D, bars 62-68¹, over which a descending sequence is written, should be noted. It starts as the tonic in D major, but a modulation to G major (bar 63) converts it into the dominant in the latter key. Characteristic figures on dominant harmony lead to the recapitulation of the first subject, bar 71³.

(g) The first subject reappears modified. After the first phrase has been heard in its original key it is immediately repeated in A minor (75³-79), the first eight bars of the subject thus forming a modulating sequence. The after-phrase, in the key of C major, also differs from the original. Again, it should be noted that whilst, in the exposition, the second phrase alone is repeated, here the first phrase occurs twice and the second only once.

SECOND MOVEMENT.

(a) See Sonata I, second movement (a), page 4.

(b) The first subject ends with a perfect cadence, bar 4, and, as here written, is in two-bar rhythm. The movement, however, is not really in $\frac{4}{4}$, but in $\frac{2}{4}$ time, consequently the first subject is virtually an *eight-bar* sentence containing two *four-bar phrases*.

(c) In bar 6 the transition modulates to G major (the dominant), in which key it ends on a half-cadence, bar 8.

(d) The special point to notice in this subject is in the responsive phrase (11-14) and arises from the fact that the movement is barred, as above mentioned, in $\frac{4}{4}$, instead of in $\frac{2}{4}$ time. The passage here written as bars 11-12³ is immediately repeated *overlapping* from bar 12³-14, and thus apparently causes *inversion of the accents*. That the inversion is only apparent and not real will be conclusively proved by re-writing the movement in $\frac{2}{4}$ time, when the first notes, both of the original phrase and of its repetition, *will fall on the strong accent of the bar*. Not only is this the case, but the so-called "elision" of the cadence-bar, which occurs between the two phrases, will also become evident; for the second half of bar 12, instead of forming the *final and accented bar* of the original phrase becomes the *first unaccented bar* of the repetition.* A link on dominant harmony, C major V9b (bar 14), leads to the repetition of the exposition, and a very similar one in D minor (bar 14a) leads to the free fantasia.

(e) See Sonata I, second movement (f), page 4.

* See Sonata VII, first movement (b), paragraph ii, page 42.

(f) The free fantasia refers chiefly to the first subject. It commences in D minor with a repetition of the foregoing link, followed by a variation on it which, taken first in the bass and then repeated in the treble, leads to the opening phrase of the first subject. This is given successively, curtailed at each repetition, in the keys of (i) D minor—with modulation at the close to C major; (ii) in C major, ending on an inversion of the dominant ninth in A minor; and (iii) in A minor—in this instance with inversion of parts. After slight working of one of the figures *inverted*, the section closes with a thrice repeated half-cadence in the last-named key—the *relative minor to the tonic**—formed of the chord of the dominant preceded by that of the augmented sixth. A chromatic run follows which leads into the recapitulation.

(g and h) The first subject, otherwise unaltered, is modified in the last bar and ends on the dominant seventh in F major, in which key the transition commences. The latter passage, starting in F major and modulating to C major, thus corresponds with the original one, which commences in C major and modulates to G major.

(j) The remarks made at (l), (Sonata II, first movement) are also applicable in the rare instances in which, as here, the second part of a *slow movement* in sonata-form is marked to be repeated.

(k) The coda reiterates with varied harmony the opening phrase of the first subject, or, as Banister quaintly remarks, it takes “a last fond look at the subject.”† It starts in the previous bar with the figure in demi-semiquavers from bar fourteen. Commencing in the bass, this figure is repeated sequentially, with imitation in the treble starting a beat later. Note that the first half of bar 38 forms the chromatic chord, C major, II⁷.

This is an example of the original purpose of the Coda, which, at first, was only employed in movements where the Free Fantasia and the Recapitulation were repeated. The close of the movement being in itself practically a repetition of the close of the twice-heard exposition (of course transposed into the tonic key) it was felt that this fourth hearing of the same melody was sometimes hardly sufficiently striking to act as the climax to the entire movement, and so a few bars were added at the end of the Recapitulation, as in this instance, *after* the double bar and repeat marks. In the finale to this sonata we find an instance of the simplest form of such a coda occurring at the end of a *quick movement*, and for a more important example see the first movement, “Allegro molto,” of Sonata XIV, in C minor.

* See Sonata II, third movement (e) and the footnote to same, page 12.

† See “Lectures on Musical Analysis.”

THIRD MOVEMENT.

(a) The first subject enters on a tonic pedal over which the first two phrases are written. For sixteen bars it is in four-bar rhythm, but the passage of eight bars which follows the inverted cadence in 15-16, does not admit of being similarly sub-divided. In bars 13-16, the semiquaver figures which have previously been heard in the treble (9-12) are transferred to the bass, as also, in bars 18-24, are the slurred quaver figures which occurred in the treble (bars 13-16).

(b) The transition is founded principally on figures derived from the first subject and, as in the latter, the first eight bars are written over a pedal. The music alternates between the keys of C major and G major, modulating only, in bar 38, to D major, the dominant, in which key it ends on an inverted cadence.

Note that, during the pedal, the semiquaver figure in the bass is each time answered in the following bar by a semiquaver figure in the treble.

(c) The second subject is divisible into three sections, each of which ends with a perfect cadence in D major (the key of the dominant). Although the passage from bar 56²-64 is clearly developed from bars 48²-50¹ and, on that account, may by some analysers be regarded as a continuation of the first section, owing to its fresh treatment it has such a distinct character of its own that it is here considered as starting a new, and second section.

(d) The first section, sixteen bars in length, is founded on two figures: (a) the repeated triplet, bars 41-42; and (b) the small figure from bars 45³-46¹. The first eight bars end on a half-cadence (48¹), whilst the second half of the section, otherwise a rhythmical repetition of the first, is lengthened by prefixing a new—and what proves to be an important—figure of two beats to the original opening motive.

(e) The commencement of this section (bars 56²-64¹) is specially noteworthy. It is developed from the opening bars of the *second* portion of the previous section, viz., 48²-50¹ (see d). The figures instead of, as originally, being in one voice are here divided between the parts. Bars 56²-58¹ in D major are, in 58²-60¹, repeated by inversion in B minor and as the four bars under consideration are then reproduced in the keys of G major and E minor the whole passage forms a real sequence.* Bars 65-68 form the first inversion of the chromatic chord V⁰9 in D major.

* See Sonata XI, Finale, footnote to (c), page 76

(f) The first part of the third section is founded mainly on a new figure with which it commences and which modulates transiently to B minor. Bars 76-78 are accompanied chromatically, three of the chords* being successively the second inversion of a diminished triad, a diminished triad itself, and then a repetition of a second inversion; the latter form, twice met with here, is of very rare occurrence. After a perfect cadence in D major (80-81) the sentence is repeated inverted, and considerably lengthened, (i) by the interpolation of several bars, and (ii) by cadential extensions.†

Bars 89-92 are taken from the previous section, the first two bars with inversion of the parts.

(g) The second part of this movement consists principally of an episode in which, however, there are references to both subjects.‡ It starts in D minor, and modulates through A minor to E minor, in which key the greater portion of the episode is written. Bars 111-122, in the keys of A minor and E minor, are founded on the previous eight bars which are in D minor and A minor. A dominant pedal (123-131) follows, the parts being inverted from bar 127. The rhythm of this passage is derived from bars 13-16, in the first subject, whilst the following bars, as far as the full cadence in E minor (138), are taken from the second section of the second subject. In 138³-147, the concluding bars of the second subject are heard in E minor, and are then followed by a short modulating sequence formed on their final four notes. In the ensuing passage, with which this portion of the movement closes, rhythms suggested by the different sections of the second subject are variously combined, sometimes with inversion of parts. The passage ends with a chromatic run following on a half cadence, VI_{lt. 6}, V, in G minor (the tonic minor). Bars 119-121, and 134-135, form the chord of the German sixth in E minor.

(h) See Sonata II, first movement (1), page 9.

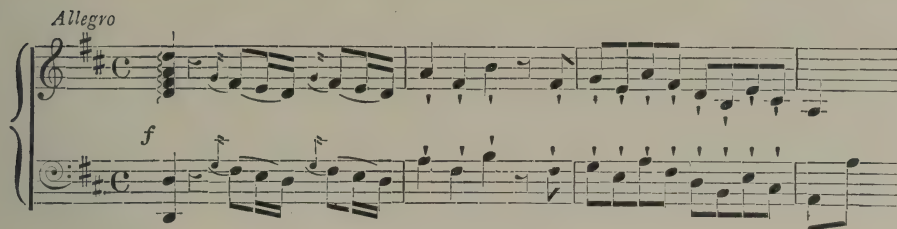
(j) Mozart himself marks these two chords "Coda." See (k) in the previous movement.

* Equivalent here to derivatives, or incomplete inversions, of Dominant Sevenths as they are variously described by different authorities. Compare these bars with bars 84-86, in which the parts are inverted.

† Ridley Prentice calls bars 97³-102, "Coda." There seems, however, no real necessity for thus separating them from the second subject, and we incline to the view which looks upon these bars as forming one of those cadential extensions which lie beyond, or outside, the perfect cadence; cf. Sonata VIII, second movement (e), page 50.

‡ See first movement of this sonata (f), paragraph ii.

SONATA No. VI,* IN D MAJOR (K. 284), (1777).
THEMATIC SCHEME.



In three movements.

FIRST MOVEMENT—"ALLEGRO," IN D MAJOR. SONATA FORM.

EXPOSITION.	Bars.	PART II.	RECAPITULATION.	Bars.
(a)† First Subject in Tonic.	1-91	(e) <i>Episode</i> . Bars 52-71.	First Subject in Tonic (unaltered).	72-801
(b) Bridge-passage or Transition (overlapping).	9-21		Transition (unaltered).	80-92
Second Subject in A major (Dominant).	22-51		Second Subject in Tonic (lengthened and slightly varied).	93-127
(c) { First §¶ 22-381. }			{ First § 93-1101. }	
(d) { Second § 38-51. }			{ Second § 110-127. }	
Double bar and repeat.			(f) Double bar and repeat.	

SECOND MOVEMENT—"RONDEAU EN POLONAISE," "ANDANTE," IN (a) A MAJOR.
(KEY OF THE DOMINANT). OLDER RONDO FORM.

	Bars.
(b) <i>Principal Subject</i> (first entry)	1-16
(c) <i>Episode I</i> , New Melody in the keys of A major (Tonic) and E major (Dominant)	17-30
<i>Principal Subject</i> (second entry) varied	31-46
<i>Episode II</i> , consisting of	47-69
(d) (i) Link, or Passage of Transition, in F sharp minor, leading to (ii) the repetition of the melody from <i>Episode I</i> , slightly lengthened, and transposed into the keys of D major (Subdominant) and A major (Tonic) and closing on a half-cadence in A minor.	
(e) <i>Principal Subject</i> (third entry) lengthened and again varied	70-92

Alternative analysis, designated by some authorities *First Rondo Form*
(i.e., a *Rondo* which contains only one *Episode*.)

{	<i>Principal Subject</i> (a somewhat large Ternary Form)	Bars 1-46	}
{	<i>One Episode</i> only	47-69	}
{	<i>Principal Subject</i> (second entry)	70-92	}
	(Only the first portion of the <i>Principal Subject</i> is here repeated, it is, however, lengthened by seven bars.)		

* This pianoforte sonata, one of seven composed in the year 1777, appeared with two others in 1784 as Op. 7
(see Köchel's Catalogue).

† See footnote * *supra* on page 27.

¶ See footnote † *supra* on page 27.

THIRD MOVEMENT—(a) "TEMA," IN D MAJOR, WITH TWELVE VARIATIONS.

Variation:—

(b) I (c) II (d) III (e) IV (f) V (g) VI (h) VII (j) VIII (k) IX (l) X (m) XI (n) XII.

"TEMA" AND ALL VARIATIONS EXCEPT No. VII.

A Sentence in D major (Tonic) and A major (Dominant).

Double bar and repeat.**

B First phrase (second sentence) ending on half-cadence in D major.†

A² Second phrase (second sentence). Return to *opening*|| phrase of first sentence.

Double bar and repeat.

VARIATION VII.

A Sentence in D minor (Tonic minor) and A minor (Dominant minor).

Double bar and repeat.

B First phrase (second sentence) ending on half-cadence in D minor.

Second phrase (second sentence). Return to *one of the phrases*|| of first sentence.

Double bar and repeat.

** At the end of the first part of the eleventh and twelfth variations there are neither double-bar nor repeat marks; also there are no repetition marks at the close of these two variations (see m and n).

† At this point in a few of the Variations (Nos. 9, 10 and 11) there is a transient modulation to the key of the Dominant. It is possible that some theorists will look upon the cadence in these variations as an inverted *perfect cadence in the dominant key*, the majority, however, will probably consider it a *half-cadence in the tonic*.

|| See footnotes † and ‡ to (a), page 37.

FIRST MOVEMENT.

(a) Hadow refers to this first subject as an example of one which, in point of style and phraseology, he classifies under his third head, viz., "A set of two or more sectional passages in which rhythmic phrases and short melodic stanzas are combined" (see also Sonata I, first movement c).

It is impossible to say with any certainty which point in this movement Mozart intended to be the end of the first subject. According to Stewart Macpherson* it might be on either the perfect cadence in the tonic, bar 9, or on the half-cadence in the same key, bar 17. Another authority, however, looks upon the four bars on tonic pedal (9-12) as an extension of the final cadence of the first subject, and therefore places the end of the latter on the third beat of bar 12, considering the transition to start on the following F sharp (the last quaver in the same bar).

It should be noted that the first phrase is written in unison, and that the second one is lengthened to five bars by repetition in bars 5-6. The semiquaver figures (bars 7 and 8) form a descending melodic sequence.

(b) If the first subject is considered to end on the first beat of bar 9, the transition, which then commences with the four bars on tonic pedal (9-12) overlaps it (see paragraph a). It (the transition) continues to bar 21

* "Form in Music," page 128.

and, beyond a transient modulation to G major, is entirely in the key of the tonic in which it ends on a half-cadence. Bar 16 forms the chord of the augmented sixth in D major.

(c) The first section of the second subject starts with a four-bar phrase ending on an inverted cadence (25); bars 26-29 repeat the foregoing in modified form. A five-bar phrase, whose first three bars rise sequentially, follows and ends on a half-cadence: A major $\flat VI_{G.} V$, (bars 33, 34). The final phrase is written on a dominant pedal.

Compare bars 34-36¹ with bar 24, and note how they grow out of—or are suggested by the earlier bar.

(d) The second section commences with what is really a four-bar phrase, but which is contracted to three bars by the phrase being immediately repeated overlapping. The responsive phrase is lengthened (i) by the sequential repetition of a bar (47), and (ii) by the cadential extension at the end of the phrase.*

(e) The second part of this movement consists wholly of an episode. Although, in the usual acceptance of the term, there is no *development* of material from the first part, the *germ* of the episode is to be found there.†

Compare, with bars 17 and 18, the opening motive of this episode with its semiquaver accompaniment. The section is full of inversion of parts and of sequential passages. Starting in the key of A minor, it modulates thence through E minor, B minor, F sharp minor, E minor, D minor and G minor to D major, on the dominant chord in which key it closes, bar 70¹.

As a matter of fact, there is a transient modulation to A major at the cadence, and therefore some theorists may look upon it as an inverted cadence in that key, whose final chord is quitted as the Dominant chord in D major. The context of the passage is, however, against this view. For, the ante-penultimate chord of the cadence, which (as mentioned further on) forms the chord of the Neapolitan Sixth in D major, is absolutely foreign to the key of A major. This fact, whilst possibly not disproving the actual cadence to be in the latter key, goes far to support the view that it is in the key of D major.‡

Note that (i) the second chord in bar 60, which is taken as the first inversion of the chord of the submediant in B minor, is quitted as the Neapolitan sixth in F sharp minor; (ii) the third chord in bar 69 which, in similar manner is taken in G minor, is quitted in D major; (iii) the

* Dr. Fisher calls bars 50-2-51 "Codetta." ("The Musical Examiner," by H. Fisher, Mus.Doc.) See Sonata V, third movement, footnote † to (f), page 32.

† See (f), paragraph ii, in the first movement of the previous sonata.

‡ See Sonata III, third movement, footnote to (k), page 20.

fourth chord in bar 68 is the first inversion of the chord on the *minor seventh* in the key of G minor*; and (iv) bars 70-71 form a link leading into the recapitulation.

(f) See Sonata II, first movement (1), page 9.

SECOND MOVEMENT.

(a) It is not only somewhat unusual to find the slow movement of a sonata in rondo-form, but this movement is written also in the less usual key of the dominant.† The feminine ending to the cadences should be noted, not only in bars 8 and 16 (and at each repetition of the principal subject) but also in bar 30, the last bar of Episode I. This feature, combined with the triple time in which the movement is written, is the special characteristic of the Polonaise.

(b) The principal subject, a sentence of sixteen bars, consists of an eight-bar theme in A major, ending the first time on a half-cadence; the theme is then repeated varied, ending the second time on a full cadence.‡

(c) The first episode starts with a new theme in the tonic, modulating (bar 22) to E major (dominant), in which key there is a full cadence, bar 25; the sentence is then extended by cadential repetitions to bar 30.

(d) In this passage, which ends on a half-cadence in F sharp minor, the bass descends chromatically. The cadence is formed by the chord of the augmented sixth—the German sixth changing into the Italian sixth—resolving on to the chord of the dominant.

(e) The principal subject this time is not only considerably varied but is also lengthened by cadential repetitions.§ The original final cadence is interrupted by an inverted cadence in the key of the relative minor—F sharp, and appears, instead, at the end of the extensions, bars 90-91 (repeated in 92).

* See Sonata XII, third movement, footnote † to (f).

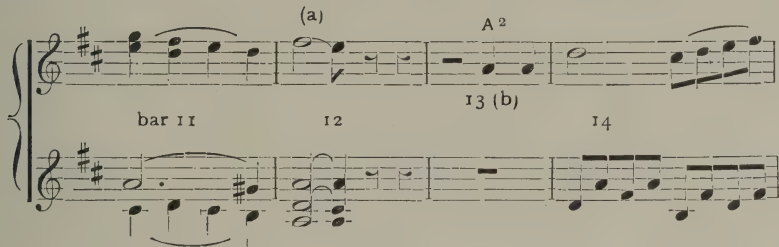
† See also Sonatas No. XVI, in C major, and No. XVIII, in D major. The first Minuet in Sonata IV, in E flat major, is written also in the key of the Dominant, but the construction of that sonata, *taken as a whole*, is altogether unusual.

‡ Bertenshaw cites this subject as a good example of the varied ornamentation of a melody. It occurs six times during the movement, and is considerably varied at each recurrence.

§ Percy Goetschius refers to these bars as forming a "coda, which assumes the nature of a mere extension." ("Lessons in Music Form.")

THIRD MOVEMENT.

(a) The "Tema" is written in a form which is neither wholly binary nor wholly ternary in design, but which partakes of the character of both. Stewart Macpherson* characterises it as "hybrid" in form and cites it as an example of a type of movement in which "the *shape* approximates to the binary or two-part form, while the *inherent idea* contained therein is emphatically ternary or three-part."† He continues: "Notwithstanding the fact that this piece is divided by the double-bar into two nearly equal portions, leading one at first sight to class it as a two-part movement, the somewhat strongly-marked cadence at (a)



—emphasised as it is by the rests that follow—and the very unmistakable *return to the opening phrase*‡ at (b) are strong evidences of the ternary or three-part idea. On these grounds, the balance of probabilities is in favour of this latter classification, the characteristic features of *divergence* and *recurrence* (or retrospect) being clearly defined."

(b) The first variation is characterised by triplets in the treble.

(c) The second variation is worked entirely on the figures with which it opens in both bass and treble.

(d) and (e) The third variation is characterised by the semiquaver movement in the treble, which movement is, in the fourth variation, transferred to the bass.

(f) The special feature to notice in the fifth variation is the slight working of the opening motive. This is, to a great extent, combined with

* "Form in Music."

† Percy Goetschius describes it as in "Incipient III-part Form."

‡ It is interesting to note that in one Variation, No. X, the return is undoubtedly made to the *second* and *not to the first phrase* of Part I. And in, at any rate, a couple of the others, viz., Nos. 7 and 12, there is some little uncertainty as to which of the two phrases the reference is intended; in No. 7 it is probably to the second.

an accompaniment of thirds. The inversion of parts at the commencement of the last phrase (bars 13³-15) should be noted.

(g) In the sixth variation the melody, divided between the bass and treble, is accompanied throughout by the reiterated figure of a "broken" interval. The figure is invariably formed of three semiquavers following on a semiquaver rest.

(h) Although, in music of the period, examples to the contrary can be found, more frequently, as in this set of variations, only one variation was written in the minor mode.

The chord—D minor VI_{It.6} occurs both in bars 3 and 16; that of A minor VI_{G.6} in bar 6; and in bar 10, the first inversion of the chromatic major chord on the mediant of D minor is followed by the chord of the Neapolitan sixth.

(j) In the eighth variation the melody is in octaves. The phrases, commencing in bars 4 and 13, start with the parts inverted.

(k) The ninth variation is characterised by almost constant syncopation combined with imitation between the parts, both by similar and contrary motion. Note specially bars 4-6 and 12³-15, in which there is strict imitation at the octave above; in bars 12-14, the imitation is by contrary motion.

(l) The tenth variation is accompanied throughout by broken octaves. In this variation *the return is undoubtedly made to the second phrase* of Part I (see *supra* note ‡ to a).

(m) The eleventh variation marked "Adagio Cantabile" is, as the words imply, of a song-like character. As is usual in such cases, each part of the melody is greatly varied and ornamented at the repetition.

The repetitions, therefore, are written out in full and the double-bar and repeat marks which have occurred both in the middle and at the end of the "Tema" and in each of the previous variations, are of course omitted, and only the one set of double-bars (without repeat marks) placed at the end.*

(n) In the twelfth variation, marked "Allegro," both the time and

* In reference to Mozart's variations on "Je suis Lindor," Prout writes: "The eleventh variation shows a special characteristic of Mozart's treatment of this form. In fourteen out of fifteen sets of variations from his pen (not counting those which are single movements of larger works, such as sonatas and quartets) we find one variation *adagio*—nearly always the penultimate variation of the set. The effect is to change the character of the theme, though its melodic and harmonic outlines are generally closely reproduced. These slow variations are always elaborately ornamented, and are in many cases the most beautiful of the whole." ("Applied Forms.")

the *tempo* are changed, the alteration from C to $\frac{3}{4}$ time giving a lively character to this, the final variation. Both parts are repeated, each being greatly varied.* In Part II, the second phrase is twice lengthened by the introduction of an interrupted cadence causing cadential repetition.

Bar 28³ forms the chord of D major $\flat VI_{It. 6}$.

* Although the repetition of Part II can be distinctly traced in the last fifteen bars, it is so much modified that some are inclined to look upon these bars as "coda."

SONATA No. VII,* IN C MAJOR (K. 309), (a),† (1777).
THEMATIC SCHEME.



In three movements.

FIRST MOVEMENT—"ALLEGRO CON SPIRITO," IN C MAJOR. SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(b) First Subject in Tonic.	1-21 ¹	(f) Bars 59-93.	(g) First Subject in C major and C minor.	94-116 ¹
(c) Bridge-passage or Transition.	21-2-32 (+33-34)		(h) Bridge-passage or Transition.	116-2-128
(d) Second Subject in G major (Dominant).	35-54 ¹		(i) Second Subject with Codetta (in Tonic).	129-152 ¹
(e) Codetta.	54 ² -58		(k) Coda (overlapping).	152-155
Double bar and repeat.				

SECOND MOVEMENT—"ANDANTE UN POCO ADAGIO," IN F MAJOR (KEY OF THE SUB-DOMINANT). (a) TERNARY FORM.

	Bars.
Part I	1-32
(b) Melody in F major (Tonic)	1-16
Repeated with ornamentations	17-32
(c) Part II	33-44
Melody of 12 bars, in C major (Dominant) modulating back to F major.	
Part III	45-52
Repetition of 8 bars of Part I (in Tonic) slightly varied.	
Parts II and III repeated with florid ornamentation	53-76 ¹
(d) Coda	76-1-79

* (i) This sonata was composed for Mlle. Cannabich.

(ii) The three Sonatas, Nos. 7, 8 and 9, appear in an early edition published in Paris by Heina as "Trois Sonates pour le Clavecin ou le Forte Piano, par Wolfgang Amade Mozart"

† See footnote * supra on page 27.

THIRD MOVEMENT—(a) RONDO, "ALLEGRETTO GRAZIOSO," IN C MAJOR.

Forms a regular Exposition.									Bars.
{	(b)	Principal Subject (first entry) in Tonic	...	...	...	...	...	...	1-19 ¹
	(c)	Bridge-passage or passage of Transition	...	...	...	...	...	...	192-39 ¹
	(d)	Second Subject in G major (Dominant)	...	...	...	...	...	...	39 ² -77 ¹
		{ § † 1. 39 ² -57 }							
		{ § 2. 58-77 ¹ }							
	(e)	Modulating passage, variously called Episode or Codetta	...						77 ² -92
		Principal Subject (second entry) in Tonic, with slight ornamentation	...						93-111 ¹
		Link on the inverted Dominant Seventh in F major	...	...	...	...	...	...	111 ² -115
	(f)	Episode in F major (key of the Subdominant) modulating at the close through D minor to C major, the latter part thus forming a transitional passage leading to	...	...	...	...	...	...	116-142 ¹
	(g)**	Recapitulation of Second Subject in the key of the Tonic	...	...	...	...	...	...	142 ² -188
		This, like the preceding episode, ends with a transitional passage which leads to the							
		Principal Subject (third entry) in Tonic, with slight ornamentation	...						189-207 ¹
		Recapitulation in the key of the Tonic of various passages previously heard in the Exposition	...	...	...	...	...	...	207-244
	(h)	Codetta founded on Principal Subject	...	...	...	...	...	...	244 ² -252

† See footnote † supra on page 27.

** When viewed from the standpoint of the Older Rondo Form, everything lying between the second and third entries of the principal subject constitutes the second (the long) episode.

FIRST MOVEMENT.

(a) Further investigations, made since Köchel's "Chronological Catalogue" was first published, have shown that this sonata was written in the year 1777 and not in 1778, though, even in the second edition of the above compilation, it is still included amongst the works composed in the later year. The alteration as to its position was not made for the following reasons: (i) because confusion might have arisen when referring to earlier works on Mozart (Mozart-Literatur), especially to the "Gesamtausgabe"*; and (ii) because any such alteration might have entailed extensive re-numbering in the chronological portion of this work.†

(b) The first subject consists of what is virtually an eight-bar melody, repeated overlapping, thus contracting the first appearance of the sentence to seven bars, whereas, on its repetition, the length is greatly extended (bars 8-21¹). According to Goetschius, the overlapping causes elision of the perfect cadence between bars 7 and 8.

* It seems a great pity that editors of the pianoforte sonatas have not equally appreciated the benefit of uniform numbering (see Appendix).

† See preface to the second edition of Köchel's "Chronological Catalogue," and also the note appended to the sonata itself (No. 309) in the same volume.

The so-called "elision" of the cadence caused by the first measure of a new sentence overlapping the final cadence-measure of the previous one is a point to which it is well worth calling attention. Although *one measure is actually missing*, the *want of it* is not apparent in the music, for, in the musical effect of the passage the one measure—that in which the overlapping occurs—fulfils the purpose of two. It gives the distinct impression, not only of forming the opening measure of the new sentence, but of absolutely and satisfactorily "clinching" the previous perfect cadence. And on account of this twofold nature, or character, in the one measure Prout will not permit the use of the term "elision" to be applied in such cases, nor, in fact, does he allow that it is possible for any *accented* measure to be "elided." And Goetschius, who, in "Homophonic Forms," specifically quotes this passage as an example of "elision of the cadence," in his later work ("Lessons in Music Form") when writing on the same point adds: "In a word, one measure is lost—not in effect, for the elements of the expected cadence are all present—but in the counting."

(c) The transition commences with a series of freely sequential scale passages which modulate (bars 25-26) to G major. In this key there is a half-cadence, bar 32. The following two bars (33, 34) "poising on dominant harmony," as Banister expresses it, anticipate in the bass the rhythmic figures with which the opening portion of the second subject is accompanied.*

(d) The second subject contains only one section (theme), a feature unusual in quick movements in sonata form. (See, however, third movement, Sonata II in F major, and first movement Sonata III in B flat major.) The construction of the last bar in the three-bar phrase (43-45) is interesting. Into it, by the process of "diminution," are contracted the first two bars of the second subject. The overlapping of the phrases in bar 46 should also be noted (see b, paragraph ii, *supra*).

(e) The figure of the còdetta is possibly suggested by one in bar 11. Bars 56²-58 are a variation of 54²-56¹.

(f) The free fantasia is founded principally on the first subject. It commences with the opening bars of the latter transposed into the key of G minor. In 61, the fragment from the previous bar is repeated in the bass with an imitative figure in the treble; in 62, the foregoing bar is inverted.

Bars 67-72, in the key of D minor, and modulating to A minor, form a modified repetition of the immediately preceding passage (59-66), which starts in G minor and modulates to D minor. Bars 73-74, in A minor, are repeated (75-76) in G minor, the four bars thus forming a real sequence. Bar 77 is in C major, but in 78, a return is made to A minor, in which key, after two and a half bars on an inversion of the super-

* According to Dr. Fisher these two bars form the opening bars of the second subject.

tonic ninth, there is a full cadence (82), and a repetition of the codetta. Bars 86-89 reproduce 59-62 in the key of A minor, and the next four bars (90-93) are still another repetition of the same passage taken, in this instance, however, on the chord of the dominant seventh in C major, thus leading to the recapitulation, bar 94.

(g) The middle section of the first subject reappears slightly lengthened and modified, and is in the key of the *tonic minor* instead of the *major*. The opening and closing portions of the subject are, however, exactly like the original.

(h) The transition is modified so as to lead into the second subject in the key of the tonic.

(j) With the exception that in the first phrase (bars 129-132) the parts are inverted, the second subject reappears in the key of the tonic with but slight alteration.

(k) The coda refers to the first subject. It is possible that some analysers may consider that it commences with the repetition of the codetta four bars earlier.*

SECOND MOVEMENT.

(a) The form of this movement is based on the structure of a single minuet.† As, however, the parts are varied on repetition, they are written out on each occasion in full, and consequently the double bars with repeat marks, characteristic of the typical minuet, are dispensed with.

(b) This melody forms a sixteen-bar sentence of very regular and usual construction. It contains four four-bar phrases, of which the first and third, and the second and fourth, correspond very closely in melody. Moreover, the use of the half-cadence at the end of the second phrase is also of very frequent occurrence in such sentences, the latter part of the fourth—the corresponding—phrase, being, of course, modified so as to end with a full cadence.

(c) As in a minuet, Part II leads directly into Part III, *after* which both Part II and Part III are repeated.

(d) The short coda‡ consists of cadential repetitions.

* See Sonata X, first movement (k), page 65.

† See Sonata IV, second movement (c), page 24, Bertenshaw considers this movement to be in two-part Song Form, with the first section given out four times instead of the usual twice.

‡ Hadow (see "Sonata Form") calls attention to the interesting fact that, in a sonata, there is *always* a coda in slow movements written in a simple Ternary Form.

THIRD MOVEMENT.

(a) See Sonata III, third movement (Rondo) a, page 17. In this Rondo, as in the one above-mentioned, the first part (i.e., up to the end of the second entry of the principal subject, bar 111) resembles that of a Sonata-Rondo (see Thematic Scheme). In comparing these two movements it is interesting to note that, in the later one, not only the second melody, but the preceding modulating passage also, have grown both in dimensions and importance.

The chief structural difference between this movement and a Rondo of the fully-developed form is the absence of the third entry of the principal subject* at the end of the episode (bars 116-142) where the music returns definitely to the key of the tonic. Here, instead of returning to the principal subject, the recapitulation commences by reproducing the passages which, in the exposition, occurred in the key of the dominant; and on this account they can therefore be considered as a second subject.† It is only after the repetition of these passages that the third entry of the principal subject occurs, thus occupying the position which, in a normal Sonata-Rondo, would be filled by either a fourth entry of the same subject, or by a coda.

Analysing the movement on the basis of the *older form of Rondo*, the episode commencing in bar 116—now constituting the second or “long” episode‡—will not end in bar 142, as in the type of Rondo detailed above, but will continue to bar 188. It thus embraces the whole of what has there been described as the *recapitulation of the second subject*—in this form, a repetition of the *principal portion of Episode I*.

According to this analysis, therefore, the position of the third entry of the principal subject is normal, the *unusual feature* being the reproduction, later in the movement, of a great proportion of the first episode in the key of the tonic—a trait characteristic of the more highly-wrought design.

(b) The principal subject consists of a sixteen-bar sentence prolonged by cadential repetition to nineteen bars. The overlapping of the phrases in bar 16 should be noted (see movement I (b), paragraph ii).

* On account of the absence of the Principal Subject at this point, Percy Goetschius refers to the form of the movement as being an “abbreviation” of the regular Sonata-Rondo form.

† At this point the structure of the movement resembles that of a Sonata-Allegro, in which the Second Subject is recapitulated (exceptionally) before the first subject.

‡ In this case it is unusually long.

(c) The transition ends on a half-cadence in the tonic, bar 39. The passage, bars 27²-39, is a modified and lengthened repetition of the first eight bars. Note that the parts in bars 32-33 are inverted in 34-35.

(d) The second subject is divided into two sections, the first ending in bar 57 on the repeated chord of G major V₉, the second section commencing in the following bar with the melody transferred to the bass.* Bars 43²-47 are in sequence, in the treble, to 39²-43. The second section consists of two sentences. The first contains three phrases; the second, a modified repetition of the first, starting in G minor instead of G major, is curtailed to two phrases.

(e) This passage forms a connecting episode between the second subject and the re-entry of the principal subject. It modulates from G major to C major, ending on the dominant seventh in the latter key.

(f) This episode consists of an eight-bar melody which, on repetition, is modified and lengthened by a passage modulating through D minor to C major (the tonic). It is preceded by an introductory link (111-115) founded on figures from the second subject, and it ends, like a Free Fantasia, on the dominant harmony in the key of the tonic, thus leading directly into the recapitulation† (bar 142²). The final bars are a modification of bars 48-52 in the second subject.

(g) The close of this subject varies considerably from the original close. Instead of ending on a full cadence, as in the first instance, it merges here into a transitional passage which terminates on the dominant seventh in C major. A link of two bars leads into the third entry of the principal subject.‡

(h) The codetta, founded on the principal subject, is written over a tonic pedal with a combination of the plagal and the perfect cadences.

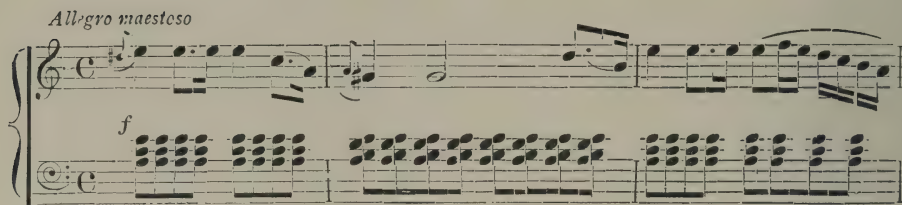
Banister calls these bars "Codetta," a term more appropriate to the character of the passage than would be the usual word, "Coda." It is very possible, however, that there may be a difference of opinion as to where this final section of the movement should be considered to commence, and some may mark it as starting in bar 221, in which case the section would, of course, be called *coda*.

* The reiterated broken octaves in the treble of these bars cannot be called an inverted *pedal*, because the only chords employed in the passage are those of the tonic and dominant, to both of which the note "D" belongs.

† The recapitulation of the *Second Subject*, not the *Principal Subject*.

‡ On the whole, the balance of opinion seems in favour of classifying this movement as a "simple rondo," in which the episodes are long, and where the second, the "long episode," besides new material, contains a repetition of the greater portion of the first episode with change of tonality, and some slight development.

SONATA No. VIII,* IN A MINOR (K. 310), (1778). THEMATIC SCHEME.



In three movements.

FIRST MOVEMENT—"ALLEGRO MAESTOSO," IN A MINOR. SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(a)† First Subject in Tonic.	1-9 ¹	(g) Bars 50-79.	First Subject in Tonic.	80-88 ¹
(b) Bridge-passage or Transition (overlapping).	9-22 ²		(h) Bridge-passage or Transition overlapping (varied and slightly lengthened).	88-103 ²
(c) Second Subject in C major (relative major).	22-3-45 ¹		(j) Second Subject in Tonic.	103-3-129 ¹
(d) { First sect'n 22-3-35 ¹ }			{ First section 103-3-116 ¹ . }	
(e) { Second „ 35-45 ¹ }			{ Second section 116-129 ¹ . }	129-133
(f) Codetta.	45-49		(k) Codetta in Tonic.	
Double bar and repeat.				

SECOND MOVEMENT—"ANDANTE CANTABILE CON ESPRESSIONE," IN F MAJOR (KEY OF THE SUBMEDIANT MAJOR). (a) SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(b) First Subject in Tonic.	To 8 ¹	(g)	First Subject in Tonic (unaltered).	533-61 ¹
(c) Bridge-passage or Transition (with link).	82-15 ¹	(i) Passage founded on First Subject, 31 ³ -37 ¹ .	(h) Bridge-passage or Transition (with link modified).	61 ² -68 ¹
(d) Second Subject in C major (Dominant).	15-29 ¹	(ii) Episode, 37 ² -53 ² .	(j) Second Subject (in Tonic), (slightly modified and lengthened).	68-84 ¹
(e) Codetta.	29-1-31 ²		Codetta.	84-1-86
(f) Double bar and repeat.				

* See Sonata VII, footnote * (ii) to the Thematic Scheme.

† See footnote * supra on page 27.

** All authorities agree as to the character and purpose of the two passages, bars 21-28 and bars 87-106. Some, however, broadly include them as forming part of the episode itself, and analyse the latter as extending from bar 21 to bar 106, and commencing and ending with these connecting passages, etc. Others, however, analyse them as "outside" the episode, and consider the latter to extend only from bar 29-87¹ (see c and f). The same remarks apply also to the link (bars 111-115) in the finale of Sonata VII, and to all similar passages in other movements. (See Thematic Scheme of third movement on next page.)

THIRD MOVEMENT—"PRESTO," IN A MINOR. (a) RONDO.

		Bars.
Forms the Exposition.	(b) <i>Principal Subject</i> (first entry) in Tonic	1-20
	Long modulating passage consisting of	21-63
	(c) (i) 8 bars in C major (relative major) ending on half-cadence, leading to	= Episode I**
	(d) (ii) a variation of the <i>Principal Subject</i> in C minor and C major, greatly lengthened, and with frequent allusions in the latter portion to the key of D minor; the passage modulates finally to the key of E minor, in which it ends on a half-cadence in bar 63, and leads to a	
	(e) <i>Melody</i> (forming <i>Second Subject</i>) in E minor (Dominant minor) also a variation, taken by inversion, of the <i>Principal Subject</i>	
	(f) Connecting passage, overlapping, variously called Episode or Codetta, leading to	
	(g) <i>Principal Subject</i> (second entry) in Tonic, followed by a modified reproduction of a portion of the previous Episode transposed into the key of the Tonic	64-871
DOUBLE BAR.		87-106
Recapitulation.	(h) <i>Episode</i> in A major (Tonic major) in a "Hybrid" Form†	107-142
	(j) { A. New melody in A major modulating to E major (Dominant). Double bar and repeat.	143-174
	B. Eight bars modulating sequentially through B minor to A major and leading to	
	A ² . Repetition of a portion of the first sentence (i.e., the second of four phrases) modified so as to close with a full cadence in the Tonic. Double bar and repeat.	
	<i>Principal Subject</i> (third entry) in Tonic (unaltered)	175-194
	(k) Passage of Transition	195-202
	(l) <i>Second Subject</i> in Tonic (modified)	203-225
	(m) <i>Coda</i>	226-252

** See footnote ** on previous page.

† See Sonata VI, third movement (a), page 37.

FIRST MOVEMENT.

See Sonata XIV, first movement (a), Par. ii.

(a) The first subject is an eight-bar sentence prolonged to nine by the sequential repetition of a motive in the second phrase. The first phrase is written entirely on a tonic pedal, over a continuation of which the second phrase opens.

(b) The transition overlapping the first subject, on which it is principally founded, starts as though that subject were commencing again. After three bars, however, it modulates to F major; thence—momentarily touching the keys of D major and C major—to C minor, in which key

it ends on a half-cadence (bar 22). The second subject is thus approached through the tonic minor of its own key. (See also first movement Sonatas No. XII and XV, both in F major.)

(c) The second subject is in C major (relative major). It is of interest to note that in his only other sonata in the minor mode, viz., No. 14, in C minor, Mozart has also written the second subject in the key of the relative major.*

(d) Note the melodic sequence in the opening bars of the second subject (23-25); and the sequence in *all* parts, bars 28-29.

(e) The special point to notice in the second section of this subject is in the repetition of the melody, bars 40-45, the greater part of which is inverted.

(f) The figures of the codetta are derived in the treble, from the opening bar of the movement, and in the bass, from a figure in the transition, bar 11.

(g) After the first few bars, the Free Fantasia is worked entirely on two two-bar sections, the greater portion being developed from the opening bars of the first subject,† and the latter part being founded on bars 41⁴-43¹ in the second subject.

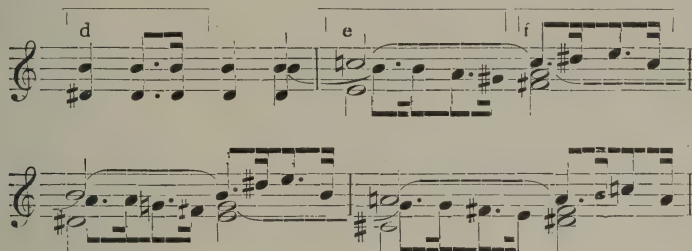
It commences with the first phrase of the first subject transposed into the key of C major, modulating, in bar 53, apparently to F major. The tonality of the next few bars is, however, vague, the music seeming to waver between the keys of F major and D minor. The chord which, in bars 53 and 54, appears as the *last inversion of the dominant minor ninth in F major* is, in bar 55, enharmonically changed to the *first inversion of the dominant ninth in D minor*. The reason for this alteration in notation is obscure, for the latter chord, like both the others, again resolves on the *dominant seventh in F major*. By a further enharmonic change the last-named chord becomes, in bar 57, the German sixth in E minor, and thus effects a modulation into that key. A most interesting passage commences in the following bar. It forms a real sequence, the


* Banister cannot recall any case of a second subject in the dominant minor key prior to Beethoven. This remark is rendered the more interesting when read in conjunction with one of Prout's. In speaking of composers prior to Mozart and Haydn, he says: "With movements in a minor key, we find in the *older sonata form* (as in the Suite forms from which it was developed) that the relative major and the dominant minor are about equally common as keys for the Second Subject." Later on he adds: "Haydn and Mozart almost invariably introduce their second subject in the relative major key." ("Applied Forms.")

† Hadow remarks that this device, i.e., the "working" of a small figure, is comparatively rare before Beethoven.

"pattern" of which is four bars in length.* This is worked with suspensions on the figures derived from the first subject and is written throughout on successive dominant pedal points. It lasts twelve bars and passes through the keys of E minor (58-61), A minor (62-65), and D minor (66-70¹). *N.B.*—The only alteration in the "quality" of the intervals occurs between the last two notes.

The remainder of the section is developed from the two bars of the second subject. Bars 70-72 form a descending sequence in which the figures appear in the treble to an accompaniment derived from the bass of the codetta. The sequence modulates from C major to A minor, on a half-cadence, in which key, VI_{F.6}V, the section closes, bar 79. In bars 74-78¹, the figures are taken in the bass. A chromatic run (79), forms a link between the free fantasia and the recapitulation.



Bertenshaw quotes the above extract, in reference to which he remarks: "It will be interesting to note the origin of this. The fragment (d) is clearly the first three notes of (a) [= the first three notes of the movement]. By breaking up the first three notes in (d) into a dotted quaver and a semiquaver we get the rhythmic figure 

which is the foundation of the remainder of extract (c). The fragments (e) and (f) are merely variations of (d); they retain the rhythmic figure, at the same time being greatly modified in melodic outline and in harmony. The third and fourth bars of (c) are free sequential imitations of the second bar.¹

(h) The first part of the transition reappears inverted and varied, its opening bars are *founded on* the first subject and are not, as in the first instance, a repetition of them. It is also slightly lengthened and modified so as to end in the key of the tonic.

* Sequences in which the pattern is four bars in length are of comparatively rare occurrence. Still more rarely do we meet with one in which, as in this instance, there is more than the one repetition of the pattern.

† "Rhythm, Analysis, and Musical Form," p. 356. T. H. Bertenshaw, B.A., B.Mus.

(j) The second subject reappears in the tonic and in the original minor^{*}—not in the major mode.

Note the chord of the Neapolitan sixth in A minor, bars 109 and 119; also the inversion of the chromatic chord of the supertonic ninth in the same key, bar 127.

(k) There is no coda. The movement ends with the original codetta transposed into the key of the tonic.

SECOND MOVEMENT.

(a) Though, generally speaking, it is unusual to find the slow movement in sonatas in "unabridged sonata form," there are several examples to be found in those written by Mozart for the pianoforte (see Sonatas I, V, XIII and XV; also second movement, Sonata II e (ii), page 11; and note to Thematic Scheme, Sonata III).

(b) The first subject is an eight-bar sentence, of which the first phrase ends on a half-cadence, bar 4, and the second—a modified repetition of the first—on a full cadence, bar 8.

(c) The transition does not leave the key of the tonic but ends in it on a half-cadence on the dominant, on which chord—*taken as the tonic of the new key*†—the second subject enters in the following bar. Bars 10²-12¹ are a varied repetition of the previous two bars.

(d) The second subject consists of one sentence, much prolonged by cadential repetitions. In bars 17-18 the melody of the previous two bars is transferred to the tenor underneath a sustained shake on the dominant in the treble. Bars 22-25¹ are a cadential repetition of the responsive phrase with, however, a fresh commencement. Bars 25-29¹ form another and still more modified repetition of the same.

Note the incidental modulation to D minor, bars 23 and 26, and the free inversion of the parts in bar 27.

(e) These three bars are marked "codetta" because, after a careful comparison of various similar passages and of the views of different authorities thereon, the balance of opinion would seem to be in favour of thus separating them from the second subject. The combination of a tonic pedal with more or less transient modulation to the key of the

* Banister, in "Lectures on Musical Analysis," says that in movements in the minor mode Mozart usually made his second subject reappear in the original *minor* and not in the tonic major, and "in all cases with indescribable change of impression and inviting attention to the harmonising under new conditions."

† Mozart makes frequent use of this method.

subdominant is often incidental to both the coda and the codetta; and, too, the end of the second subject is often determined by the presence of a shake, accompanying the final cadence (see bar 28). Yet, in spite of the reasons just given, in this instance there seems to be no real need to make this division. The three bars contain but a reiterated repetition of the final cadence, and, moreover, in the recapitulation, *the second subject concludes with a repetition of them in practically identical form though of course with change of key.*

(f) See Sonata I, second movement (f), page 4.

(g) Part II of this movement consists almost entirely of an episode, which commences, in bar 37, after a short passage reminiscent of the first subject. This passage, starting in C major, ends with a perfect cadence in the tonic minor. The episode is worked on figures derived from the opening figure of the transition (*bars 8²-9¹) accompanied throughout by triplets of semiquavers. It opens in C minor (37) and passes through G minor (38-39) to D minor (40), in which key, in bar 43, the previous parts are inverted; thence it continues, incidentally touching the keys of F major (44-45), D minor (46-47), C minor (47-48), and G minor (48-49), to F major, in which key—after the parts have been re-inverted—the section ends on a half-cadence $\flat VI_{It.6} V$ (52-53). Note the chord of D minor $VI_{G.6}$, bar 42; and the chromatic chord, F major $II_{\flat 9b}$, bar 51.

(h) The transition reappears modified. It commences like the original passage but modulates in the second bar (62) to B flat major, thence (in 64) to G minor, returning to the key of F major in the last bar only (67).

(j) The second subject reappears in the key of the tonic slightly modified and lengthened. In bar 70, it modulates to B flat major, the repetition of the opening bars appearing in that key instead of in the tonic. After the return to the tonic (bar 75) the close of the movement is a slightly modified repetition of the corresponding portion of the exposition.

THIRD MOVEMENT.

(a) See Sonata III, third movement (Rondo) a, page 17. Like the Rondo above-mentioned and the finale of Sonata VII, this movement combines certain features of *sonata form* with the *older type of rondo* (see

* The connection between these figures is interesting and can easily be recognised by starting the broken chord of C minor—in the melody of bar 37—an octave lower, and carrying it in semiquavers over two octaves.

Thematic Scheme). In order to gain a clear conception of the plan of the movement the best method seems to be to analyse it as a "simple rondo," at the same time carefully noting the modifying features.

Thus viewed the whole of the modulating portion of the movement between the first and second entries of the principal subject forms one long episode, a part of which is reproduced, towards the end of the Rondo, in the key of the tonic. The episode commences and ends with passages which serve as connecting links with the principal subject (see note ** to Thematic Scheme), and on this subject it is, for a great part, founded.

When viewing the movement from the other standpoint, the following interesting detail is brought more prominently into notice. The portion of the Exposition, analysed above as Episode I, contains two variations of the principal subject. The first, in the keys of C minor and C major, commences bar 29; the second, in the key of E minor, in bar 64; and it is the *latter* of these variations which, in the exposition, constitutes the second subject. In the recapitulation, however, this subject is formed by a commingling of the two variations. For whilst reproduced with the details of accompaniment which, in the exposition, are associated with the second variation,* the transposed melody itself is a reproduction of the first.†

(b) The principal subject is a sixteen-bar sentence, in four-bar rhythm, prolonged to twenty bars by cadential repetition. The second phrase ends on a half-cadence, bar 8; the fourth, with an interrupted cadence, bar 16, and, on its repetition, with a full cadence, bar 20.

(c) This forms a link, or passage of transition, leading to the first episode.

(d) Analysing the movement on the basis of that of the older type of Rondo, this melody forms the first portion of Episode I. When viewing the movement from the other standpoint, however (see a, par. 3), *it cannot be considered* as a first section of the second subject though, at first sight, it looks as if it might be so. In the first place, the key in which it starts—the mediant minor—would be very irregular; and a second irregularity would be that the four-bar phrase, bars 52-55 (though afterwards repeated in A minor, the tonic) *first reappears* in the recapitulation in *D minor—the same key in which it appears in the exposition*. The sequential character of the whole of this passage, as of the greater

* The melody is taken by inversion and in octaves, etc., etc.

† I.e., the principal portion of it.

portion of the movement, should be noted. Bars 56-57, in D minor, and 58-59, in E minor, form a real sequence.

(e) This passage, when considered as a *second subject*, is unusual both in key and contents. In key, because in movements in the minor mode in regular Rondo-Sonata form, *the second subject is always in the relative major*.* In its contents, it is unusual, because they include no fresh musical idea whatever. For, not only does the passage commence with a variation of the principal subject†—here also taken with inversion of parts—but, too, *its continuation is founded entirely on a previous passage*, transposed into the key of the dominant minor.‡ Looking upon the foregoing, however, as the continuation of an episode in simple Rondo form, the above-mentioned points, though of interest to note, cannot be termed exceptional.

(f) Note the sequence in the bass and inner part in the first eight bars of this passage, which ends on a half-cadence, A minor VI_{It} 6,V. Note also the chord of the Neapolitan sixth in the previous passage (75).

(g) The close of the exposition is exceptional. Instead of ending with the second entry of the principal subject, the latter leads without break into a modified reproduction, in the key of the tonic, of a portion of the previous episode. This is the only instance of the kind to be found in Mozart's pianoforte sonatas.§

(h) See "Tema," Sonata VI, third movement (a), page 37. Although the essential characteristics of the "ternary" idea, viz., "divergence and recurrence," are not so clearly defined here as in the above-mentioned Tema, yet indications of both are so far evident that it seems perfectly consistent to describe this episode as an example of a similar Hybrid form. That is to say the *musical idea* is ternary, though the *shape* in which it is clothed closely resembles the binary. For though the "return" is not to the *first phrase*,|| yet it is to the *first half of Part I*,

* Prout points out the interesting fact that "Beethoven, who made many innovations as to the key of the second subjects in his Sonata movements, never tried similar experiments in his Rondos." (See "Applied Forms.")

† Such a commencement for a second subject is not in itself unusual with the earlier classical composers, who frequently founded the first portion of the second subject on the first subject.

‡ This also is taken by inversion.

§ Hadow refers to this movement as an example of one in which Mozart makes "noticeable experiments of detail."

|| The nature of a "return" to Part I is one of the characteristics that differentiate between the Binary and the Ternary Forms. A "return" to the *opening phrase* is essential to the latter, whilst one to the *final phrase only*—whether to the whole or merely a portion of it—marks the Binary.

i.e., to the second phrase of four. And the reappearance of the tonic pedal with which it is accompanied helps to strengthen the feeling of *return to the opening portion of the melody*. For the pedal, over which the first three phrases of Part I are written, is *discontinued under the fourth—the final one*.

(j) This episode is in the tonic major and starts with a fresh melody. It is, however, most interesting to note how intimately it is connected with Episode I. Compare the phrases, bars 147-150, and bars 25-28.

(k) This passage starts in D minor and modulates to A minor, passing transiently through E major; bars 195-198 thus form a short modulating sequence. The points of similarity and contrast between this passage and the earlier one (bars 21-28) should be noted.

(l) See (a), Par. 3. The latter portion of the recapitulation of the second subject is a slightly modified repetition of the corresponding portion of the original passage.

(m) The coda refers entirely to Episode I. See (a), Par. 2.

SONATA No. IX,* IN D MAJOR (K. 311), (1778).
THEMATIC SCHEME.



In three movements.

FIRST MOVEMENT—"ALLEGRO CON SPIRITO," IN D MAJOR. SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(a)† First Subject in Tonic.	1-71	(g) Bars 40-783.	(h) Second Subject in Tonic.	784-991
(b) Bridge-passage or Transition (overlapping).	7-163		{ First section 784-863. } { Second section 87-991. }	
(c) Second Subject in A major (Dominant).	164-361		(i) First Subject in Tonic (overlapping).	99-1051
(d) { First sect'n 164-241 }			(k) Coda.	105-112
(e) { Second ,, 241-361 }				
(f) Codetta.	36-39			
Double bar and repeat				

SECOND MOVEMENT—"ANDANTE CON ESPRESSIONE," IN G MAJOR (KEY OF THE SUBDOMINANT). (a) OLD RONDO FORM.

	Bars.
(b) <i>Principal Subject</i> (first entry)	1-121
Double bar and repeat (at end of bar 11).	
(c) Link	122-161
(d) <i>Episode I</i>	162-38
{ (i) New melody in D major (Dominant) 162-24 }	
{ (ii) Second portion commencing with a reference to <i>Principal Subject</i> 25-38 }	
<i>Principal Subject</i> (second entry) slightly varied	39-501
(e) Link of two bars	502-521
<i>Episode II</i> : melodies from <i>Episode I</i> repeated in G major (Tonic)	522-74
(f) <i>Principal Subject</i> (third entry) lengthened, and again slightly varied	75-93

* See Sonata VII, note * (ii) to Tabulated Scheme.

† These index-letters bear reference to paragraphs correspondingly marked, which occur in the subsequent text.

THIRD MOVEMENT—RONDO, "ALLEGRO," IN D MAJOR. (a) SONATA RONDO FORM.

EXPOSITION.	Bars.	EPISODE.	Bars.	RECAPITULATION.	Bars.
(b) Principal Subject in Tonic (first entry).	To 16 ¹	(g) Bridge or Transitional passage.	102–118	Principal Subject in Tonic (third entry).	173 ² –189 ¹
(c) Passage of Transition. Second Subject in A major (Dominant).	16–40	(h) New Melody in the keys of B minor and G major.	119–154 ¹	(j) Passage of Transition. Second Subject in D major (Tonic).	189 ² –205
(d) { § [†] 1. 41–56. }	41–79 ¹	Bridge or Transitional passage and Cadenza.	154–173	{ § 1. 206–221 } { § 2. 221–246 ¹ }	206–246 ¹
(e) { § 2. 56–79 ¹ . }				Link leading to	246–250 ¹
Link, modulating and leading to	79–85	Double bar.		(k) Coda.	250 ² –271
(f) Principal Subject in Tonic (second entry).	86 ² –102 ¹				

† The symbol § is here employed to denote a section of a subject.

FIRST MOVEMENT.

(a) The first subject is only seven bars in length. It is an eight-bar sentence contracted to seven by overlapping of the two phrases in bar 4.*

(b) The transition overlaps the first subject. In bar 11 the semi-quaver figures are transferred to the treble. The passage is entirely in the key of the tonic, in which it ends on a half-cadence, bar 16.†

(c) The second subject, in the key of A major (the dominant), is divided into two sections, each ending with a perfect cadence.

(d) The first section is an eight-bar sentence consisting of two four-bar phrases, the second of which is a modified repetition of the first, altered so as to close on a full, instead of on a half, cadence.

(e) The second section is of great importance, as the principal portion of it (28²–36¹) appears in the Free Fantasia transposed *en masse* into the key of G major.

The opening four bars (24–28¹) consist simply of repetitions of one motive.

* See (b), paragraph ii, first movement, Sonata VII, page 42.

† Bertenshaw evidently considers that there is no specific passage of transition in this movement, but that the first subject continues to bar 16. See his analysis of the Free Fantasia of the movement ("Rhythm, Analysis and Musical Form"), in which he speaks of the last thirteen bars as being founded on this passage, but refers to it as "*a part of the first subject*" (cf. Sonata I, first movement (b), page 2).

Starting in the left hand part this motive, though always containing the same notes, is sounded at each repetition at a different pitch. In bar 26 the parts are inverted, but by their *crossing* in 27 they become re-inverted.

Bars 28²-36¹, above referred to, form a melody in two-bar rhythm in which not only are the third and fourth phrases a repetition of the first and second; but all four phrases commence alike with the same opening three notes.

(f) Bars 38-39 form part of a small, but very important, codetta. They are founded on the slurred quavers in bar 29 and form the source from which the first eighteen bars of the Free Fantasia are developed.

(g) As just mentioned, the Free Fantasia starts with eighteen bars developed from the codetta*; in this passage imitation appears in nearly every bar. Bars 44-47, in D major, are in sequence to the previous four bars which are in E minor, and bars 50-51 are freely sequential to 48-49, the music modulating to B minor, in which key, after incidentally touching G major, there is a perfect cadence in bar 55.† In 56-57 it modulates definitely to G major, into which key the greater part of the second section of the second subject now appears transposed (bars 58-66¹). The remainder of the development is derived from the transition,‡ the last few bars being identical; the *rhythm* in the bass of the earlier portion of this passage, however (bars 66, etc.) is probably suggested by that in bar 36. Note the chord of the augmented sixth in B minor, bar 52.

(h) A noteworthy feature of this movement as regards its form, is the exceptional recapitulation of the second subject before the first. The modulation to the tonic minor (bars 83-86) should be noted, and also that here the first section of the second subject ends on a half-cadence in the minor, approached through the chord of the augmented sixth, instead of on a full cadence in the major, as in the exposition. Still another point which differs in the recapitulation of this subject is that there is an interval of nearly half a bar between the two sections. In the bass this interval is filled by a link of a few notes.

* Vide first movement of previous sonata, footnote † to (g), page 48.

† The tonality of a portion of the preceding passage is vague. Dr. Fisher considers bar 48 to be in A major: 50, in B minor; and 51, in F sharp minor. But although the G sharp (48⁴), followed by the chord of the dominant seventh, in A major (49¹⁻²) may suggest this key, and corresponding indications in 50-51 may suggest F sharp minor, in neither instance is there any *definite modulation* to the suggested key.

‡ See *supra* note † to (b).

(j) The first subject reappears immediately after the second subject, overlapping it.

(k) The short coda ends with a repetition of the final bars of the exposition, transposed into the key of the tonic.

SECOND MOVEMENT.

(a) An interesting feature as regards the form of this movement is that it can consistently be classified under more than one head; it follows naturally that in neither case will it be an absolutely regular example.

Classified in the *older rondo form* (as in the accompanying Thematic Scheme*) the irregularity is, that the second episode is not *new* but is a repetition of the first one in another key, viz., in that of the tonic (see also Rondo Polonaise, Sonata VI). Apropos of this, however, Bertenshaw remarks that "the object of an episode is to give variety, and this is sufficiently attained here by means of *key contrast*."

On the other hand Goetschius classifies the form as an "augmentation of the sonatine-form."† He considers that when bar 74 is reached "the regular sonatine-design has been achieved fully though concisely" and regards the last nineteen bars as a "superfluous recurrence of the principal theme" added in the place of the customary coda. ("Lessons in Music Form.")

(b) The principal subject is an eight-bar sentence, extended, by cadential repetitions, to bar 12.

(c) These bars start in E minor and modulate to D major and A major, the tonic chord of A,‡ however, being immediately quitted as the dominant in D major, in which key Episode I occurs.

(d) This episode commences with a new melody which, however, after eight bars, gives place to a return to the opening of the principal subject, now in the key of D major§ (bar 25). Bars 27-8 are an inversion of 25-26. Bars 29-32, repeated slightly modified in 33-36, form a short sequential passage, with transient modulation through B minor,

* The author decides to retain her original analysis of this movement as in *Older Rondo Form in the Thematic Scheme*, because out of four further analyses of it with which she has met, two—viz., those by T. H. Bertenshaw and Ridley Prentice—are in agreement with this classification.

† Dr. H. Fisher designates it "modified sonata form." ("The Musical Examiner.")

‡ See Sonata III, third movement, footnote to (k), page 20.

§ Bertenshaw draws attention to the fact that it is by no means uncommon in an episode to find a reference to the principal subject. ("Rhythm, Analysis and Musical Form.")

G major and E minor back to D major,* and lead to a full cadence in D, bar 38, with which this episode closes.

(e) The previous link (bars 12-16) is repeated here, but contracted to two bars. It consists of the chord of the Italian sixth resolving on to the chord of the dominant in G major.

(f) At the final entry the principal subject is varied by further ornamentation, and is considerably lengthened by cadential repetitions.

THIRD MOVEMENT.

(a) The form of this Rondo is planned throughout on that of the newer type; it is of interest to note that this is the first movement in these sonatas which is definitely in this form.†

(b and c) Earlier in the work we pointed out that a special interest attaches to Mozart's Rondos owing to the fact that, with him, this form is in a state of evolution. It can be readily understood that this same fact, which adds so greatly to the interest of the work of the student of construction, at the same time increases his difficulties, inasmuch as it tends also to add to the number of possible methods in which the contents of each rondo can be analysed. One of the difficulties which hitherto has presented itself, viz., the possibility of considering the Rondo from the two standpoints—either that of the older, or that of the newer, type—is absent in this instance, the form being clearly that of the newer type. The difficulties in this movement arise from the fact that it is possible for certain passages and bars to be viewed in more than one way; and, of these passages, perhaps the most important is that from bar 16 to bar 26.

This has been variously analysed:

(i) As a continuation of the principal subject—in which case the latter would end in *bar 26*;

(ii) As the commencement of the transition—in which case the principal subject would end in *bar 16*;

(iii) As partly principal subject, and partly the transition, the first eight bars being taken as a continuation of the former—which would

* Prout applies the term, "transitional dominants" to the dominant sevenths in similar series of dominant sevenths and tonic harmonies, i.e., where the new tonic chords are also chords in the previously established key.

† We may here call attention to the fact that, as a rule, in sonatas, it is only the Finale which is ever written in the Sonata-Rondo Form. Where a first, or middle, movement is a Rondo, it is always in the form of the older, and simpler type. See, however, the slow movement in Schumann's String Quintet Op. 44.

thus end in *bar 24*—whilst the final two bars are considered as the commencement of the transition.

Naturally arguments are brought forward both for and against each of the above analyses, and it is evident that, no matter to which one of the views we incline, some passage or passages during the course of the movement will inevitably appear either unusual or irregular.

Of the three, we prefer the analysis at ii (see also Thematic Scheme) which is the one given by Mr. Hadow* and Dr. Fisher. Against this, the argument may be advanced that, whilst the reiterated perfect cadences in the key of the tonic, with which the passage in question closes, render its whole character inconsistent with that of a transition, they are at the same time eminently characteristic of the close of a principal subject. On the other hand, however, Hadow calls attention to the fact that in Mozart's time, the principal subject of a Rondo usually consisted of "one clean-cut lyric stanza" only, and, moreover, that Mozart himself not infrequently began his transitions with a passage in the tonic. As an instance of such treatment, he quotes the Rondo of the Sonata in C major (No. VII), in which movement there can be no doubt as to the point at which the principal subject ends and the transition commences.†

And again, if we once realise that it is possible for the passage in question to form a portion of the transition, the construction of the remainder of the Rondo becomes clear, and we find that it is perfectly regular. Whereas—no matter whether we incline to the view that the principal subject ends in bar 24, or in bar 26—further difficulties and irregularities as to construction will appear during the course of the movement (see *infra* f).

Of these last two views, however, we prefer the latter, and for the following reasons.

(i) Although, on account of the third of the tonic chord being in the highest voice, the cadence, in bars 24²-26¹, is rendered rather indefinite, still the contents of these bars form but another repetition of the perfect cadence in the key of the tonic—and *they are therefore intimately connected with the perfect cadence which has immediately preceded them*. On the other hand, not only do they bear no particular reference to the passage which follows (the commencement of the transition, according to the view we are now supporting) but, by the process of elimination, the responsive phrase in the latter passage (commencing bar 30²)

* Mr. Hadow considers that the analysis at (i) belongs rather to a first-movement form than to a Rondo.

† Viz., in bar 19.

tends to prove *that they do not form a part of the transition at all*. For, if the transition is considered to start *immediately after* the bars in question—*instead of with them*—its two phrases (the fore and after) correspond in so many details, as to afford presumptive evidence that the later point is the real commencement of the passage.

(ii) With the exception of the omission of ten bars, of which the two in question form the closing measures, the recapitulation in this movement is practically a repetition of the exposition. According to this view, therefore, *the missing ten bars form one passage* (a portion of the principal subject), which is thus omitted in *its entirety*, whilst, according to the other view, *the first eight bars* belong to one passage, and *the remaining two* to another, of which they alone—the opening measures—are missing in the repetition.

(d) The first section of the second subject consists of a sixteen-bar sentence in four-bar rhythm. There is a half-cadence in the eighth bar, followed by a variation of the first half of the sentence, modified also to end with a full, instead of a half, cadence. In this section, however, a special point to notice is the imitation of the opening motive in the bass of bars 42-43, and 50-51.

(e) The second section consists of an eight-bar sentence which is repeated, the repetition being prolonged by cadential extensions lying both within, and beyond the cadence. Whether this section starts on the second beat in bar 56, or with the commencement of the following bar, is not a vital point, but is still one of some interest to consider. A comparison of the opening phrase with its repetition, bars 59-60, would seem to indicate the commencement of bar 57 as the starting-point; and yet the ear, which is above all the guide, seems most decidedly to detect a division of the phrases in the previous bar. In this case, the second beat in bar 56 forms a *melodic prefix* to the first phrase.

(f) The end of the exposition is the second important point on which there is a difference of opinion; it has been variously placed in bar 102, and in bar 110.*

Taking the view that the principal subject consists of the one sixteen-bar sentence only, *there is no doubt whatever on that point*, for the exposition ends quite regularly, in bar 102, *after a complete re-entry of the principal subject in the key of the tonic* (see *supra* b, c, paragraph 4).

* If the passage, bars 102-110, is to be considered the closing passage of the exposition, it follows that those who also consider that the principal subject continues to bar 26, will place the end of the exposition, not in bar 110, but in bar 112.

According to either of the other two analyses the end of the exposition *is bound to be unusual*, no matter whether it is considered to close:

- (i) in bar 102—in which case, although it ends in the key of the tonic, it is with but a partial re-entry of the principal subject: or,
- (ii) in bar 110 (or 112*)—in either of which cases the exposition ends with a complete re-entry of the principal subject, but *under most exceptional conditions*, viz., *it closes in the key of the sub-dominant.*†

Of these two analyses that at (i) would, to our mind, be preferable.

(g) This passage, founded on the first portion of the transition, forms the opening passage in Part II. It modulates and leads into the episode in the keys of B minor and G major. In bars 112²-118, the preceding cadence is transposed, successively, into E minor and D major, and then—converted into a half-cadence—into the key of B minor.

(h) The episode proper commences with a melody in B minor ending on a half-cadence, bar 126, after which the same melody is repeated, inverted and lengthened, ending this time on a half-cadence in G major, 138. A second melody, founded however on the first (or as some may prefer to call it, a second part of the first melody) follows in the latter key. The episode is succeeded by—or concludes with—a second transitional passage (bars 154-173). Opening in similar manner to the one which precedes the episode, it modulates from G major, through E minor, D major and A major to D major, and ends, after a short pedal on A, with a cadenza leading to the recapitulation of the principal subject.

(j) The transition is modified, so as to lead into the second subject in the key of the tonic.

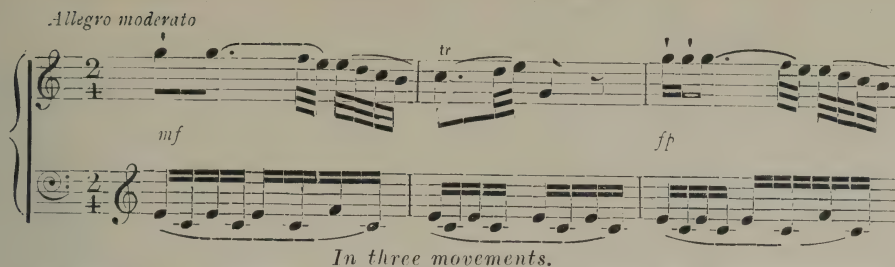
(k) The coda commences with a partial re-entry of the principal subject (the second portion), followed by the first portion of the transition, the latter being prolonged by cadential repetition.

* See footnote on previous page.

† Hadow considers the treatment of the upward arpeggio-passages, bars 102-104¹, to be more like that of a transition than that of a subject.

SONATA No. X, IN C MAJOR (K. 330), (1779^{*}). THEMATIC SCHEME.

Allegro moderato



In three movements.

FIRST MOVEMENT—"ALLEGRO MODERATO," IN C MAJOR. SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(a)† First Subject in Tonic.	1-16 ¹	(h) Bars 59-87.	First Subject in Tonic.	88-103 ¹
(b) Bridge-passage or Transition (overlapping).	16-18		Bridge-passage or Transition (unaltered, overlapping).	103-105
(c) Second Subject in G major (Dominant).	19-54 ¹		(j) Second Subject in G major (Dominant) and C major (Tonic).	106-141 ¹
(d) { First §† 19-34 ¹ }			{ First § 106-121 ¹ }	
(e) { Second § 34 ² -42 ¹ }			{ Second § 121 ² -129 ¹ }	
(f) { Third § 42 ¹ -54 ¹ }			{ Third § 129 ¹ -141 ¹ }	
(g) Codetta.	54-58		(k) Coda.	141-150
Double bar and repeat.			(l) Double bar and repeat.	

SECOND MOVEMENT—"ANDANTE CANTABILE," IN F MAJOR (KEY OF THE SUB-DOMINANT). (a) MINUET AND TRIO FORM.

PART I.	Bars.	PART II.	Bars.	PART III.
(= the Minuet.)		Episode in F minor (Tonic Minor = the Trio).		
BINARY FORM.		BINARY FORM.		
Part i:		Part i:		
(b) Eight-bar Sentence in F major (Tonic) and C major (Dominant).	To 8 ¹	(d) Eight-bar Sentence in F minor and A flat major (relative major).	20-2-28 ¹	Repetition of Pt. I (without repeats).
Double bar and repeat.		Double bar and repeat.		Bars 40-2-60 ¹ .
Part ii:		Part ii:		
(c) Sentence of twelve bars, starting in G minor, modulating back to key of F major.	8-2-20 ¹	Eight-bar Sentence modulating back to F minor.	28-2-36 ¹	
Double bar and repeat.		Double bar and repeat.		
		(e) First phrase of Episode repeated on Tonic pedal, slightly modified, and ending on perfect cadence.	36-2-40 ¹	(f) Coda, 60-2-64.

* There is some uncertainty as to the date at which Sonatas X, XI and XII were written. They appeared in Vienna in 1779, as Op. 6, but whilst cataloguing them amongst the works composed in that year, Köchel draws attention to the fact that they were composed probably at a much earlier date, viz., towards the end of the year 1770.

† These index-letters bear reference to paragraphs correspondingly marked, which occur in the subsequent text.

‡ The symbol § is here employed to denote a section of a subject.

THIRD MOVEMENT—"ALLEGRETTO," IN C MAJOR. SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(a) First Subject in Tonic.	1-20		First Subject in Tonic (unaltered).	96-115
(b) Bridge-passage or Transition.	21-32	(f) Bars 69-95.	(g) Bridge-passage or Transition.	116-131
Second Subject in G major (Dominant).	33-61 ¹		Second Subject in Tonic.	132-160 ¹
(c) { First § 33-46 or 47 ¹ . }			{ First § 132-145 or }	
(d) { Second § 47-61 ¹ . }			{ 146 ¹ . }	
			{ Second § 146-160 ¹ . }	
(e) Codetta.	61 ² -68		(h) Coda.	160 ² -171
Double bar and repeat.			(j) Double bar and repeat.	

FIRST MOVEMENT.

(a) The first subject is a sentence of twelve bars prolonged by cadential extensions to bar 16. The overlapping of the transition in the last bar gives rise to one of those cases of apparent "elision" of the cadence explained in (b), paragraph ii, first movement, Sonata VII.

It will be noticed in bar 8 that the presence of the auxiliary note on the accent, and the consequent shifting of the third of the tonic chord from that position, removes the effect of finality from the perfect cadence. And not only this, but it actually leaves the mind in a certain state of suspense, a suspense which necessitates the sentence being *continued* in order to complete the musical idea.

(b) The transition is only three bars long; it ends on a half-cadence in C major. Opinion seems to be about equally divided as to whether these three bars are to be considered as forming a separate passage of transition, or are merely the last bars of the first subject (see Sonata I, first movement, b, page 2).

(c) The second subject is divided into three sections followed by a codetta. The character of the various sections is well described by the suggestive expressions, *Schluss I* (= the second section), *Schluss II* (= the third section), and *Anhang* (= the Codetta). See Cotta edition, Sonata III.

(d) The three-bar phrase, bars 29-31, gives variety to the hitherto unbroken two-bar rhythm in this section.

(e) This passage contains two four-bar phrases. The first ends on a half-cadence; the second, a varied repetition of the first, ends with a full cadence, bar 42¹.

(f) This section consists of a 6-bar sentence which is repeated with some slightly florid variation.

(g) The Codetta is formed of simple cadence extensions.

(h) The second part of this movement consists of fresh passages which, however, include some references to the first subject, though they contain no real working of previous material. Compare (i) bars 65-66¹ with 7-8, and (ii) bars 81-82 with bar 13, the latter passage being the only place in which there is any approach to thematic treatment. Compare also the bass figures, bars 59-63, with those at the commencement of the first subject. The music touches transiently the keys of C major (59-60), and A minor (60-61). In bars 69, there is a decided modulation to A minor thence—after incidentally touching the keys of F major (72-73) and D minor (73-74)—to C minor and C major (the Tonic). This part closes with a passage on the dominant, which starts in C minor and ends in C major. A short link leads into the recapitulation of the first subject. Note the chord of the inverted dominant 9th in G major, in both the diatonic and the chromatic forms, bars 61-63.

(j) An unusual feature in the form of this movement is to be met with in the recapitulation of the second subject. Instead of re-appearing, according to the usual custom, in the key of the tonic (here, C major), the second subject *starts irregularly in the key of the dominant, G major*, returning only to the tonic, in bar 109, at the end of the first phrase. After this, however, the remainder of the subject reappears in the latter key with but slight modifications.

(k) The real Coda commences in bar 145, for up to this point the recapitulation has only repeated in the key of the tonic *what has already occurred in the corresponding portion of the exposition in the key of the dominant*. The passage, which is founded on the opening bars of the free fantasia, is written over a tonic pedal with suggestions of the plagal cadence.

Strictly speaking, the Coda commences at the point at which the recapitulation of the exposition ceases. We often find, however, the Coda marked as *commencing with the repetition of the original Codetta*, where the few added bars of the Coda are immediately preceded by such repetition of the Codetta, and where, as in this instance, these added bars are of simple cadential character; or, as in other instances, merely carry on, with more or less elaboration, the figures of the foregoing Codetta (e.g., cf. the Finale of this Sonata and compare the Codetta and Coda in the first movement of Beethoven's Sonata, Op. 49, No. 1).

In accordance, therefore, with what appears to be a generally accepted view, the Coda in this movement is marked on the accompanying Thematic Scheme as commencing in bar 141.

(1) See Sonata II, first movement (1), page 9.

SECOND MOVEMENT.

(a) Various terms are used to describe the form of this movement, some writers styling it three-part, ternary or three-part song-form, others calling it episodal (i.e., a movement with one episode). The terms Song form with Trio, and Minuet and Trio form are also frequently met with.* The last named term is very appropriate as it so exactly describes the construction of the movement. Part I is equivalent to the Minuet, whilst the episode takes the place of the Trio, each ending with a perfect cadence in its own key. In this instance both Part I and the episode are in binary form, with their respective first and second parts followed by double bars and repeat marks. Part III is equivalent to the repetition of the Minuet, being an exact reproduction of Part I, written out in full (of course without repeats), and with the addition of a short coda.

(b) Frequent use is made of the opening figure (four repeated C's), it being imitated and repeated several times both in Part I and in the episode.

(c) The resemblance between the terminations of the first and second parts of Part I, bars 7-8 and 19-20, should be noted. Such similarity between the terminations of the two parts is a very frequent, though not invariable, feature in binary form.† Note also the modulation to B flat major (bars 14-16), and the earlier modulation to G minor (bars 9-10), *modulation towards the subdominant side of a key* being another feature often to be met with in this form, near the commencement of Part II, and during its course.

(d) More unusual than the similarity of the terminations spoken of in the previous paragraph—and therefore to be specially noted—is the resemblance between them and the final cadence in this passage, bars 27-28.

(e) Though called by some writers "codetta" and others "coda," as

* The varied names do not, in this instance, imply a difference of opinion as to the form of this little movement, they are merely various characteristic terms used to describe the same form. Both Stewart Macpherson and Percy Goetschius, however, differentiate between the use of certain of these terms, viz., Ternary, Minuet and Trio, and Episodal Form (the latter author using slightly different terminology); in other words, both of them advocate that some limitation be set upon the meaning of each term. Fundamentally, all the terms mentioned in (a) above signify music whose structure divides naturally (sometimes more, and sometimes less, markedly) into *three parts*. The advantage gained, however, by the use of such differentiation is that each term in itself then conveys a much clearer conception of the scope of any particular movement than when some of these terms are considered, and employed, as being practically interchangeable with each other.

† See also Sonata VIII, third movement, footnote || to (h), page 53.

a matter of fact neither term is quite appropriate to this passage. Banister, though afterwards referring to it as a codetta, speaks of it as "serving as *intermezzo*, i.e., put in between—not, however, leading back to the *first subject*, but closing again, *like a codetta* in F minor."^{*}

Another authority says "not the *nature* of the coda, more accurately, a repetition of first phrase of the episode with cadence in F minor."

(f) The Coda to the entire movement, like the passage referred to above (e), is founded on the first phrase of the episode. In this case, however, it occurs, of course, in the major instead of in the minor mode, as in the episode.

THIRD MOVEMENT.

(a) The first subject consists of a sentence of sixteen bars with a full close in sixteen, afterwards extended to bar 20 by cadential repetitions. Bars 9-16 are a varied repetition of 1-8, the full close in 15-16 replacing the half close in 7-8.

(b) The first portion of the transition is of a very melodious character. Starting at one degree higher than the first phrase, the second phrase (bars 25-28) commences with an imitation of the opening figure of the first. The passage modulates, in bar 31, to G major, in which key it closes on a half-cadence in the following bar.

(c) The first section of the second subject is of unusual construction. Its first phrase is two and a half bars in length, the bass however carrying on its own figures for the full four measures; bars 37-39¹ repeat the phrase of two and a half bars, after which the responsive four-bar phrase (39²-43¹) *enters immediately without any repetition of the foregoing unaccompanied bass figures*. In the repetition of the latter phrase the expected full cadence is abruptly interrupted, the finality of its effect being suddenly arrested by the sounding of the fifth alone—instead of the whole—of the tonic chord on the strong accent in bar 47.

Had the cadence between bars 46-47 been more clearly defined Ridley Prentice would have called the succeeding passage (bars 47-61¹) a "tributary"[†] of the second subject—in more usual nomenclature—a second section. As it is, he discriminates and calls it a "continuation" of the second subject—this, in accordance with the view held by many authorities, that each section of the second subject *must end with a perfect cadence*.

Such a distinction, at any rate in this instance, seems a little unneces-

^{*} "Lectures on Musical Analysis," H. C. Banister.

[†] "The Musician," Ridley Prentice.

sary. Rather would it appear to the present writer that in this passage Mozart is feeling his way towards the newer methods, although, in his day, the time was not ripe for such a radical change.*

The point as to the exact number of sections into which any given second subject may be divided is one on which there is very often a variety of opinion; the factor of paramount importance in coming to a decision in such cases being that, before any passage can be considered to form a separate section, *there must be clear evidence that it contains a new musical idea*. And on this point, in the passage in question, there is no doubt whatever.†

For, in bar 46, we feel that the first theme is nearing its close; in fact, we actually hear the first chord of the final cadence, followed, in 47, by *a form of the tonic chord*. And, however inconclusive this may sound as regards its cadential effect, no doubt whatever is created in the mind as to its being the point at which another, and an entirely new, musical theme commences.

(d) The second section is built mainly on broken chord figures in striking contrast to the "stepwise" figures in the first section. It commences with a two-bar phrase, which is repeated, the responsive phrase (commencing on the second semiquaver in bar 51) continuing to bar 55 where, after transient modulation to C major in 52-53, it ends with a perfect cadence in G major. This phrase is also repeated, its repetition being lengthened to six bars.

Note the chromatic chord, G major $\sharp iv^{\circ}_{b7}$ (II_{9b}) bars 54 and 58.

(e) With the exception of the break at the final cadence, the codetta is written on a tonic pedal.

* When discussing the question of how to recognise the point at which the First Subject ends and the Transition commences, Stewart Macpherson remarks that "frequently in modern compositions, there is a total absence of any strong cadence in the Tonic key in the course of the First Subject, the music modulating freely and leading imperceptibly into the Second Subject." . . . it "is the outcome of that desire for greater continuity which has characterised the writings of the more modern masters, from the time of Beethoven onwards. This desire is *further manifested* in the tendency of later writers *to insist less strongly upon the definite demarcation of other important divisions of their movements by well-marked cadences and points of repose, and to allow these divisions to merge one into the other far more than was the case with the older masters*. All this is now possible, owing partly to the fact that audiences have, in the course of time, grown more accustomed to the shape of the works to which they are called upon to listen; and, as a consequence, there is the less need for the formal cadence-points and emphatic terminations which served an undoubtedly necessary and important purpose in the earlier writings." See "Form in Music."

† A view with which, as is evident from the wording of his remark, Ridley Prentice agrees.

(f) This portion of the movement consists of an episode which, beyond one slight exception,* bears no reference whatever to Part I, the slight thematic "working" it contains being founded on its own figures.† Bars 79-84 form a short ascending sequence accompanied throughout, however, by the recurrent G. Note the slight working of figures in the passage on G, which follows. Compare also the figures in bar 75 with those in 71. Beyond a momentary suggestion of the key of A minor, modulation in this episode is confined to the return from the key of the dominant to that of the tonic—the latter occurring, first in the major, and afterwards in the minor, mode. Note (i) the second chord in bar 74, G major, $\sharp iv^o$ (II_{7b}) and (ii) the chord of the Italian sixth in C minor, bar 91².

(g) The transition reappears slightly lengthened and modified. Bars 124-129, which modulate through F major and D major to C major, form, in the treble, a descending sequence.

(h) The coda is a slightly extended repetition of the original codetta.‡ It is of interest to note that, in bars 164²-168¹, the descending figures are immediately followed by responsive ascending figures.

(j) See Sonata II, first movement (1), page 9.

* In bar 85, which compare with bar 1.

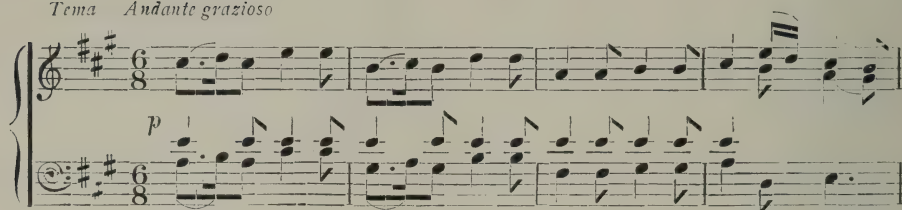
† On account of this unusual feature Hadow remarks: "This is clearly an experiment in form and may stand as an isolated exception to the rule."

‡ Cf. *supra*, first movement (k).

SONATA No. XI, IN A MAJOR (K. 331), (1779*).

THEMATIC SCHEME.

Tema *Andante grazioso*



In three movements.

FIRST MOVEMENT—(a) †“TEMA,” IN A MAJOR, WITH SIX VARIATIONS.

(b) TEMA AND (g) VARIATION IV.	Bars.	VARIATIONS (d) I AND (e) II.	Bars.
A First sentence in A major (Tonic).		A First sentence in A major (Tonic).	
(i) First phrase ending on a half-cadence	1-4	(i) First phrase ending on a half-cadence	1-4
(ii) Second phrase—the theme of the first phrase, modified to close with a full cadence		(ii) Second phrase—the theme of the first phrase, <i>varied as to the figures</i> , also modified to close with a full cadence	
Double bar and repeat.	5-8	Double bar and repeat.	5-8
B Second sentence in A major.		B Second sentence in A major.	
(i) New phrase ending on a half-cadence	9-12	(i) New phrase ending on a half-cadence	9-12
(c) (ii) Return to the <i>second</i> phrase of A, prolonged by cadential repetitions to six bars		(ii) Return to the <i>figures of the first phrase in A</i> , which, however, reproduce the theme as modified in the second phrase (see Tema A (ii))	
Double bar and repeat.	13-18	N.B.—In the cadence repetition the <i>figures change</i> and revert to those of the second phrase in A	13-16
		Double bar and repeat.	17-18

* See Sonata X, footnote * to Thematic Scheme, page 63.

† The whole of the first movement is incorrectly barred, it should commence with a half-bar.

(f) VARIATION III.	(h) VARIATION V.	Bars.	(j) VARIATION VI.
In A minor (the Tonic minor).	<i>Adagio.</i> A First sentence in A major. (i) First phrase ending on a half-cadence. (ii) Second phrase—the theme of the first phrase, <i>varied as to the figures</i> , also modified to close with a full cadence Double bar and repeat.	1-4 5-8	<i>Allegro.</i> For <i>Thematic</i> <i>Scheme</i> , bars 1-18, see Variations I and II.
For the <i>Thematic</i> <i>Scheme</i> , see Variations I and II.	B Second sentence in A major (principally) (i) New phrase, modulating to D major (Subdominant), returning (bar 11) to A major, in which key it ends on a half-cadence (ii) Return to the <i>figures of the first</i> <i>phrase in A, but for two bars only</i> , the theme (as hitherto) reproducing the melody as modified in the second phrase [see A (ii)] N.B.—In bars 15-16, the figures change, and revert to those of the second phrase in A. Double bar and repeat.	9-12 13-18	(k) Coda 18a-3-26.

SECOND MOVEMENT—(a) MENUETTO AND TRIO. MINUET AND TRIO FORM.

PART I.	Bars.	PART II.	Bars.	PART III.
MENUETTO IN A MAJOR.		(e) TRIO IN D MAJOR (SUB- DOMINANT).		
(b) TERNARY FORM.		TERNARY FORM.		
(c) Part i: First Sentence in A major (Tonic). Second Sentence in E major (Dominant). Double bar and repeat.	1-10 11-18	(f) Part i: Sentence in D major (Tonic) and A major (Dominant). Double bar and repeat.	1-16	
(d) Part ii: Passage starting in B minor, modulating, and ending on half-cadence in A minor.†	19-30	Part ii: Passage starting in E minor, modulating through C major, and ending on half-cadence in D minor.	17-36	Menuetto D.C.
Part iii: Repetition of Part i, both sentences in the Tonic. Double bar and repeat.	31-48	Part iii: Repetition of Part i, modified, and entirely in the Tonic. Double bar and repeat.	37-52	

† See footnote to † (d), second movement, page 75.

THIRD MOVEMENT—"ALLA TURCA," IN A MINOR AND A MAJOR. (a) RONDO.

	Bars.
(b) PART I OR PRINCIPAL SUBJECT in A minor (<i>Ternary Form</i>).	
Part i: Eight-bar sentence in A minor (Tonic) and E minor (Dominant minor)	To 8 ¹
Double bar and repeat.	
(c) Part ii: Eight bars in C major (relative major) and A minor (Tonic) ...	82-161
(d) Part iii: Return to first phrase of Part i, in Tonic, followed by new second phrase in Tonic	162-241
Double bar and repeat.	
PART II (e) EPISODE IN A MAJOR.	
Opening Section (or Part i)	242-321
Eight-bar sentence in A major.	
Double bar and repeat.	
Middle Sections (or Part ii) in <i>Ternary Form</i>	322-561
Part i=Eight-bar sentence in F sharp minor and C sharp minor	322-401
Double bar and repeat.	
Part ii=Eight-bar sentence in A major	402-481
Part iii=Repetition of Part i, modified and entirely in the key of F sharp minor	482-561
Double bar and repeat.	
Closing Section (or Part iii).	
Repetition of opening section (unaltered)	562-641
Double bar and repeat.	
PART III OR PRINCIPAL SUBJECT (second entry).	
Repetition of PART I in original key	642-881
Part i (unaltered).	
Double bar and repeat.	
Parts ii and iii (unaltered).	
Double bar and repeat.	
(f) Repetition of opening section of <i>Episode</i> in A major, slightly modified ...	882-961
Double bar and repeat.	
(g) CODA	962-127
New theme	962-1091
Repetition of the same theme, slightly varied and extended	1092-127

FIRST MOVEMENT.

(a) The construction of this sonata is unusual (i) because it contains no movement whatever in sonata form, and (ii) because of the form in which the opening movement is written,* viz., that of an air with variations.

(b) It is of interest to give some attention to the form of this little

* Mozart is credited with having introduced this innovation, of which this sonata is probably the first example. (See Sonata IV, first movement, a). It is interesting to note that Beethoven, in his pianoforte Sonata in A flat, Op. 26, also has an air with variations for the first movement.

Tema and its succeeding variations; for in them one discovers another example of a "hybrid form," somewhat similar to that in which the "Tema" in the finale of Sonata VI is written: similar, yet differing from it in one important detail. In the finale to Sonata VI it is pointed out that its Tema "is written in a form which is neither wholly binary nor wholly ternary in design, but which partakes of the character of both, the shape approximating to binary, whilst the inherent idea contained in it is emphatically ternary."

In this instance the shape approximates to the binary, if anything still more closely than in the foregoing example; but whereas in that instance, as above stated, the musical idea is emphatically ternary, here it is *the musical idea which in itself is hybrid*, combining, as it does, features which individually are characteristic, one of the binary, and the other of the ternary, design.

In order to gain a clear comprehension of this, it is only necessary to compare carefully the contents of the different variations with those of the Tema. For, in five out of the six variations, the two phrases of Part I *are characterised by different figures*, and in these variations it will be found, that whilst the return in Part II is to the *first phrase figures* (characteristic of ternary design), these figures reproduce *the theme as modified in the second phrase** (characteristic of binary).

(c) The double upward suspension over the tonic bass, in bar 16, should be noted.† Compare with it also the various modifications of the passage to be found in the different variations. The penultimate chord in the final cadence is the chord of the dominant thirteenth. The C # would, however, be looked upon by some theorists merely as an accented auxiliary note.

(d) The first variation is characterised by semiquaver figures, principally in the treble part, in which the second of every two semiquavers is usually the melody note.

(e) The feature of the second variation is the continuous movement of semiquavers in triplets.

* That it is *this* melody which is reproduced and not that of the first phrase is probably due to the twofold fact (i) that the two phrases in Part I commence alike, and (ii) that there is the necessity of bringing this—the *final phrase of the variation*, in similar manner to the *second phrase*—to a conclusion with a perfect, instead of with a half, cadence. For even in the Tema itself (as also in Variation IV) where the return is to an exact repetition of the *second phrase in Part I*, the impression given by the music is still one rather of a ternary design (statement, digression and re-statement), than of the binary (statement and response).

† Or "retardation" as some theorists term it.

(f) In the third variation (in the key of the tonic minor) the semi-quaver figures are sustained simultaneously in both treble and bass. In bar 8 (repeated in bars 16 and 18) we find the melodic form of the minor scale employed.

(g) The fourth variation is rendered very distinctive by the continual crossing of the left hand over the right hand.

(h) Variation V, Adagio.* Characterised by demisemiquaver figures. In this variation the melody notes are again frequently displaced by accented auxiliary notes. In bars 9-10, there is a modulation to the key of D major. This is the only variation in which this modulation occurs.

(j) Variation VI, Allegro. The combined change of time signature and *tempo* entirely alters the character of the melody in this variation, the harmony, however, remains practically unchanged. See also the last variation in the Finale of Sonata VI.

(k) It should be noted that the apparently exceptional use of the cadential $\frac{6}{4}$, in bar 23, is caused by the wrong barring of the movement. Were the movement correctly barred, the position of this chord would be perfectly regular.

SECOND MOVEMENT.

(a) This is the second of Mozart's pianoforte sonatas which contains a Minuet and Trio, the only other one being Sonata IV in E \flat . See second movement (a) in that sonata, page 23, and Sonata XX, third movement (a), page 164.

(b) The remarks in Sonata IV, second movement (c), should be carefully read here.

(c) The form in which this Minuet is written is instructive. Combining, as it does, in miniature the essential features of the larger and more important sonata-form, it is an especially clear and comprehensive example of the manner in which the latter was gradually evolved from the older and smaller forms.† And, on this account, some writers designate the form "miniature sonata":

* See Sonata VI, third movement, footnote to (m), page 38.

† See also Sonata IV, second movement (g), page 25.

Comparative Scheme.

<i>Part I, or Exposition.</i>	<i>Part II, or Free Fantasia.</i>	<i>Part III, or Recapitulation.</i>
First Sentence in Tonic = First Subject.	Twelve bars modulating.*	First Sentence in Tonic = First Subject.
Second Sentence, con- trasted melody in Domin- ant = Second Subject.		Second Sentence in Tonic = Second Subject.

(d) Note (i) that bars 23-26 are sequential to 19-22;† (ii) that bar 29 contains the chord of the German sixth, the previous bar containing a chord of the augmented sixth "in outline"; (iii) that the sentences overlap in bar 41; and (iv) that in the final cadence in Part I (repeated in Part III) the penultimate chord starts as the dominant thirteenth.‡

(e) The special point to notice in the Trio is the happy combination of "unity with variety" in the musical theme. In distinct contrast to the Minuet, the Trio, except for the short digression in Part II, contains but one theme, yet is this interwoven with such variety that, in Part III, actual repetition of the contents of Part I is restricted to the opening motive of that part.

(f) Part I is an interesting example of a sentence which is prolonged by each successive section (with the exception of the first) being repeated, before the following section is given out.

THIRD MOVEMENT.

(a) The form of this movement is somewhat unusual. Very often called the "Rondo alla Turca," its design does not follow on the lines generally understood by the term "rondo-form."

The movement consists of several small and separate sections—i.e., the sections are all divided from each other by double bars—and they

* Not only does this passage modulate, but it contains some slight working of a figure. For a later, and very interesting example of such a development section "in miniature," see the Scherzo of Beethoven's pianoforte Sonata, Op. 2, No. 3.

† Franklin Taylor points out that, owing to a want of clearness in the original edition, in which the major and minor modes are curiously mixed, two versions of the passage, bars 24-26, are given. A few editions render the passage in the major mode, the other, and the more generally recognised version, is written in the minor.

‡ In a few editions the dominant thirteenth is here written as an appoggiatura, in most, however, it appears as an acciaccatura. In Augener's edition, edited by Franklin Taylor, the former method is adopted in the body of the work, a footnote to the movement, however, showing the alternative acciaccatura, with the remark that the earliest edition suggests this latter form.

are so arranged and repeated as to form a movement which may be briefly tabulated as follows*:

- (i) Part I, or principal subject—in regular ternary form—contains *two* sections.
- (ii) Part II, or episode (for details see Thematic Scheme, and (e)), contains *four* sections.
- (iii) Part III—an exact repetition of Part I—contains *two* sections.
- (iv) Repetition of first eight bars of the episode (slightly modified), *one* section.
- (v) Coda contains *one* section.

This may be described as episodical form,† and it is in the construction of the episode itself that we find one very unusual feature of the movement. The episode, as above shown, is divided by double bars into four separate sections, the second and third of which constitute in themselves a complete example of regular ternary form [see Thematic Scheme and (c)]. Banister explains an episode as being “a movement within a movement”; here we have an unusual example of a *portion only* of the “movement within a movement” forming yet another complete little movement of itself.

(b) It should be noted that this movement starts in the tonic minor to the key of the first movement. It ends, however, in the major mode, the long coda, in addition to the greater part of the episode, being in the key of A major.

(c) The second phrase in this passage, in the key of A minor, is a repetition of the first phrase at a minor third lower, the whole passage, therefore, forming a modulating sequence.‡

(d) The first phrase in *Part iii* is a repetition of the opening phrase in *Part i*, altered in the last chord (bar 20) to end on the chord of the German sixth.

(e) The episode opens and closes with a section of eight bars in A major.

* Hadow traces the origin of such sectional movements to the disposition of the melodies in the old suites and partitas, and considers that “Dvorák, under the title of ‘Dumka,’ has brought the type to the highest pitch of variety it can well attain.”

† Some writers call this “first Rondo-form,” i.e., a movement in which the principal subject occurs only twice and there is but one episode. The term, *Rondo*, however, according to its *usual acceptation*, whether applied to the older, or to the newer—the Rondo-Sonata—type, signifies a movement in which there are, at least, *three entries of the principal subject*.

Ridley Prentice takes quite another view as to the construction of the movement. He considers that it “may be best analysed as in extended song-form, with a refrain in A major” (the first entry, bars 24-32) “separating the parts.”

‡ Sequences, in which the pattern is a whole phrase in length, are of comparatively rare occurrence and, as in this instance, there is seldom more than the one repetition. See Sonata VIII, first movement, footnote * to (g), page 49.

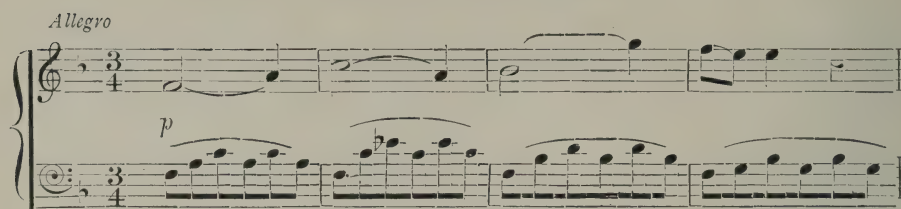
The middle portion starts with a sentence in F sharp minor, which modulating, ends on a perfect cadence in C sharp minor, bar 40¹ (= *Part i*). Its *Part ii* is an eight-bar sentence in A major, after which *Part i* is repeated, modified so as to end in the key of F sharp minor (56¹).

(f) The first section of the episode, in slightly modified form, is here interpolated between the close of Part III and the commencement of the coda.

(g) The theme of the coda is new, and the hitherto unbroken four-bar phrases here give place to less regularly grouped rhythms. The figures, however, both in the treble and bass parts, connect the Coda intimately with the earlier portions of the movement.

SONATA No. XII, IN F MAJOR (K. 332), (1779*).

THEMATIC SCHEME.



In three movements.

FIRST MOVEMENT—"ALLEGRO," IN F MAJOR. SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(a)† First Subject in Tonic.	1-22 ¹	(g) Bars 94-132.	First Subject in Tonic (unaltered).	133-154 ¹
(b) Bridge-passage or Transition.	223-40		(h) Bridge-passage or Transition, lengthened.	1543-176
(c) Second Subject in C major (Dominant).	41-86 ¹		Second Subject in Tonic.	177-222 ¹
(d) { First §† 41-56 ¹ . }			{ First § 177-192 ¹ . }	
(e) { Second § 562-86 ¹ . }			{ Second § 1922-222 ¹ . }	
(f) Codetta.	863-93		(i) Codetta.	2223-229
Double bar and repeat.			(k) Double bar and repeat.	

SECOND MOVEMENT—"ADAGIO," IN B FLAT MAJOR (KEY OF THE SUBDOMINANT).

(a) MODIFIED SONATA FORM.

EXPOSITION.	Bars.	RECAPITULATION.	Bars.
(b) First Subject { First phrase in B flat major (Tonic). Second phrase in B flat minor (Tonic minor) and F minor (Dominant minor). No Transition.	1-8	(g) First Subject in Tonic, slightly elaborated	21-28
(c) { Alternative Analysis. First Subject in Tonic 1-4 Transition 5-8 }		No Transition.	
(d) Second Subject in F major (Dominant)	9-19 ¹	Second Subject in Tonic, elaborated	29-39 ¹
(e) Codetta	19-20 ¹	(h) Codetta	39-40
(f) Link	20		

* See Sonata X, footnote * to Thematic Scheme, page 63.

† These index-letters bear reference to paragraphs correspondingly marked, which occur in the subsequent text:

‡ The symbol § is here employed to denote a section of a subject.

THIRD MOVEMENT—"ALLEGRO ASSAI," IN F MAJOR. SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(a) First Subject in Tonic.	1-35	(h) Bars 91-147.	(j) First Subject in Tonic.	148-169 ¹
(b) { First § 1-14. }			{ First § unaltered, }	
(c) { Second § 15-22 ¹ . }			{ 148-161. }	
(d) { Third § 22-35. }			{ Second § unaltered, }	
(e) Bridge-passage or Transition.	36-49		{ 162-169 ¹ . }	
Second Subject in C minor and major (Dominant minor and major).	50-90		Third § omitted.	
(f) { First § in C minor, }			(k) Bridge-passage or Transition.	169 ² -184
{ 50-65 ¹ . }			(l) Second Subject in Tonic minor and major.	185-232 ¹
(g) { Second § in C major, 65-1-90. }			{ First § in Tonic minor, 185-200 ¹ . }	
Double bar and repeat.			{ Second § in Tonic major, 200-1-232 ¹ . }	
			(m) Coda.	232-245

FIRST MOVEMENT.

(a) The first subject consists of two complete sentences in the tonic key. The first sentence, containing three four-bar phrases, is melodic in character; the second, more characteristically rhythmic, is an eight-bar sentence, prolonged to ten bars by cadential repetitions. In 7-9¹, the melody overlapping, is repeated in the bass.

(b) This passage is more interesting than many of Mozart's transitions. It starts with a phrase in D minor (the relative), which is repeated modulating, in bar 29, to C minor. Broken chord figures—a variation of those already heard in bars 23-24—follow, taken (i) in bars 31-32, on the first inversion of the chord of C minor; (ii) in 33-34, on the first inversion of the chord of A flat; and, lastly, in 35-36, on the chord of the German sixth in C minor, in which key the passage ends on a half-cadence four bars later.

This is another instance in these sonatas in which the key of the second subject is thus approached through that of its tonic minor. (See first movement of Sonata VIII, in A minor, and also that of Sonata XV, in F major.)

(c) The second subject divides into two sections, of which the first is entirely in the key of the dominant major, the second alternating between the two modes of the same key.

(d) The first section is a sixteen-bar sentence in four-bar rhythm, the second half of the sentence being a varied repetition of the first,

modified so as to end with a full, instead of with a half, cadence. Note the double upward suspension $\frac{7}{2}$ $\frac{8}{3}$ in bars 44 and 52.*

(e and f) The second section commences in C major, with the melody in the bass. Bars 58²-60¹ repeat the opening two-bar phrase an octave lower in C minor, and they are followed by four bars which, moving sequentially, modulate transiently into E flat major. In 65, the music returns to C minor, in which key there ensues a half-cadence, several times reiterated. The mode changes back finally to the major in bar 71 with the entrance of the concluding portion of the section, which is also in two-bar rhythm. Bars 77-86¹ repeat bars 71-76 an octave higher, and with cadential extensions. A short and effective codetta (86³-93) brings the exposition to a close.

(g) The free fantasia commences with an episode in C major,† which lasts for sixteen bars, after which the real development section commences. This is worked entirely on the second section of the second subject, with whose first four bars it opens. It passes through the keys of C major (109-110), C minor (111-113), G minor (114-117), D minor (118-126), A minor (127-128), to F major (129), on the dominant seventh, in which key it closes (132). Note (i) the real sequence between bars 114-117 and 118-121,‡ and (ii) the chord of the Italian sixth in D minor, bar 122.

(h) The transition reappears lengthened by the interpolation of four bars in the keys of C minor and B flat minor (163-166), which form a sequential repetition of the preceding four bars. The passage is modified so as to lead into the second subject in the key of the tonic.

(j) There is no coda; the movement ends with a repetition of the original codetta, transposed into the key of the tonic.

(k) See Sonata II, first movement (1), page 9.

SECOND MOVEMENT.

(a) The terms "modified sonata," "abridged sonata," and "sonatine" are variously employed by different writers to describe the form in which this movement is written, the terms being used synonymously.§

* See previous sonata, first movement, footnote to (c), page 73.

† Compare bars 94-95, etc., with 71-72, etc. See also Sonata V, first movement (f) and footnotes, page 28.

‡ See previous sonata, third movement, footnote to (c), page 76.

§ The author has met with a single exception, the form of the movement in that instance being described as "sonata."

(b and c) The first eight bars of this movement can be analysed in two ways.

(i) Some writers consider the whole passage as first subject, the second portion of which (bars 5-8) starts with a repetition of the opening two-bar phrase, but *in the key of the tonic minor*; it modulates then to the dominant minor and ends in a most unusual manner on a full cadence (with a Tierce de Picardie) *in that key*. This thus obviates the necessity for a specific "passage of transition."^{*}

(ii) Other writers, however, maintain that Mozart always intended a separate and distinct passage of transition in his movements in sonata form,[†] and that therefore the first subject in this instance ends on the half-cadence in the tonic (bar 4), bars 5-8 constituting the specific passage of transition.

In order that the student may form a judgment on the question at issue, certain factors must be borne in mind, viz.:

(i) That "the formal function of a subject is to present and embody some particular key" (Hadow)—with the first subject this will be the key of the tonic.

(ii) That the purpose of a transition is to *lead away* from the first key.

(iii) That a passage of transition, though it may be, and often is, entirely new, on the other hand, commences very often *with some figure or figures from the first subject*.

N.B.—A fourth factor upon which many authorities insist, viz., that a first subject must at least be eight bars in length, does not help to a decision in this instance; for the movement, though written in $\frac{4}{4}$ time, is virtually in $\frac{2}{4}$ time, and therefore the first four bars (as written) are actually equivalent to eight bars.[‡]

Those writers, therefore, who take the second view, have many points to support their opinion. For bars 1-4 form a perfectly regular first subject ending on a half-cadence in the tonic, and *the complete modulation into the key of the dominant minor* in bars 5-8 (the debatable pas-

* It is by no means infrequent, more especially in the works of the earlier composers, for a first subject to end on a half-cadence in the tonic, i.e., *on dominant harmony*; but, as Prout points out, "it is unusual, almost exceptional," for it to end, as in this instance, *in the key of the dominant*.

† See Sonata I, first movement (b), page 2.

‡ We may here point out that, were the movement barred in $\frac{2}{4}$ instead of in $\frac{4}{4}$ time, the character of the cadence in bar 8 would be altered, the final chord then falling on the strong accent of the bar instead of, as now, on the weaker one.

sage), which is so unusual when considered as occurring in the *first subject*, is by no means an unusual feature in a passage of transition.*

And yet, notwithstanding the above cogent arguments in favour of the analysis given at (c), the balance of opinion—as far as the author has been able to ascertain it—is certainly in favour of that at (b).

(d) The second subject, as is usual in slow movements, contains only one section, and, but for momentary transition into G minor, is entirely in the key of F major. The first four bars end with a perfect cadence in bar 12, the retardation of the tonic chord, however, removing the effect of finality from the cadence.† In 13-16‡, the foregoing bars are repeated, this time, however, they lead to a further phrase, the subject continuing to bar 19¹.

(e) The one-bar codetta is written on a tonic pedal. Prout does not make any division here, but considers that the second subject continues to bar 20¹; on the other hand, Goetschius calls the bar, codetta.

In discussing the close of the exposition in the slow movement of Sonata VIII, we pointed out that not only is the combination of a tonic pedal with more or less transient modulation to the key of the subdominant very often incidental to the coda and codetta, but that the end of the second subject is often determined by the presence of a shake accompanying the final cadence. Yet, because in that movement, the last three bars of the recapitulation are practically identical with the last three bars of the exposition (of course with change of key) there seems to be no real necessity to separate them from the second subject by calling them codetta. In this movement, however, there is this difference: if we look to the end of the movement, we find that there is an extra bar added *after the recapitulation of the exposition has ceased*.‡ Short as this addition may be, it is in the nature of a small coda, and as it is an extension to the bar in question, we incline to the view taken by Goetschius, who calls the latter bar *codetta* both in the exposition and the recapitulation, the codetta at the end of the movement being lengthened by the addition of the second bar.

(f) The remainder of bar 20 (i.e., starting on the second quaver), written on the chord of the dominant seventh in B♭ major (the tonic), forms a link leading to the recapitulation.

(g) As is usual in slow movements in this form, both subjects reappear varied by some ornamentation.

(h) See (e).

* See *supra* first movements of this sonata and *infra*, of Sonata XV.

† Cf. Sonata X, first movement (a), paragraph ii, page 64.

‡ See Sonata X, first movement (k), paragraph ii, page 65.

THIRD MOVEMENT.

(a) The exposition in this movement, which on first hearing seems so clear in construction, has, nevertheless, been analysed in, at least, three different ways.

One analysis, which we will call No. 1, is that given in the Thematic Scheme of this sonata, from which the second differs only in one detail, viz., that the first subject is divided into two, instead of into three, sections. In the second analysis, no division is marked in bar 22. Therefore, the whole passage from bar 15 to bar 35 which, in our accompanying Thematic Scheme, is marked as second and third sections, forms, according to this analysis, only one, i.e., the second, section.

The third analysis differs considerably from both the others, and is as follows:

First Subject	= bars 1-22 ¹ .
Transition	= bars 22-65 ¹ .
Second Subject	= bars 65-85 ¹ .
Codetta	= bars 85-90.

Whenever, as in this instance, a movement, or any important portion, or portions, of it can be viewed in more than one way, it may generally be inferred that the movement contains at least one unusual feature, sometimes more.

The passages in this movement which give rise to the varying opinions are:

(i) bars 22-35;

(ii) bars 50-65¹;

the second of which we will discuss later on.

Bars 22-35.

According to the first method of analysing these bars, the unusual feature is that the first subject is exceptionally long, and contains three sections, each of which is entirely new.

With reference to the bearing, if any, that the omission of these bars from their normal position in the recapitulation (see Thematic Scheme) has on the question at issue, we would point out that though, in Mozart's time, it was more usual for *the whole of the first subject to reappear at the commencement of the recapitulation*, still a good many instances are to be met with in which *a portion, and sometimes even the whole of this subject is omitted at this point*.

According to the *third analysis*, which excludes these bars from the first subject and looks upon them as a portion of the transition, the above objections automatically disappear.

Yet, in spite of this argument in favour of this third method, we still incline to one which includes these bars as a portion of the first subject, even though, by such an analysis, we have to admit the presence in the movement of a feature, so unusual, as three distinct sections to the first subject. For, with its final cadence prolonged for four bars over a tonic pedal, the passage in question ends so forcibly in the key of the tonic, that the impression given by it is very decidedly that of the final passage of a first subject, and not that of the opening portion of a transition.*

As regards the question of the sole difference between the first and second analyses, viz., whether bars 15-35 should be regarded as forming two sections, or one, we prefer the former. On the one hand, it is certainly unusual for a first subject to contain *three* sections, each of which is entirely new.† Yet, on the other hand, though some authorities insist that each section of a subject *must end with a perfect cadence*, after all, as we have pointed out in an earlier sonata,‡ the great essential in determining the question as to whether any passage constitutes a new, and separate, section, is *whether there is clear evidence that such passage contains a fresh musical theme*. In this instance, it is just possible there may be a difference of opinion as to whether the cadence, in bars 21-22, should be considered a "direct" or an "inverted" perfect cadence; but, of the fact that a new theme starts in bar 22, there seems no doubt.

(b) This section consists of a sentence of fourteen bars containing two unequal phrases. The first phrase is six bars in length, and ends on a half-cadence; the second, a repetition of the first, is prolonged to eight bars and ends on a full cadence.

(c) The second section, the shortest of the three, is a great contrast to the others in style as well as in extent. It is of quiet, song-like character, and, during its short eight bars, the opening figure is heard three times.

* We would refer here to the discussion on a somewhat similar passage in the Finale of Sonata IX, a passage, however, which does not, as in this instance, *end on a tonic pedal*. In that case, also, the movement is a Rondo, and we would call the reader's attention, not only to the §, b, c, paragraph iv, in that movement, but also to its footnote *, page 60.

† Hadow draws attention to the fact that "where the first subject consists of three or more sections, it is common for the first two to be founded upon the same phrase, often either repeating it in a different register (Beethoven, Pianoforte Sonata Op. 31, No. 3), or transposing it one degree higher or lower in the scale (Beethoven, Op. 31, No. 1). "Sonata Form."

‡ See Sonata X, finale (c), pages 67, 68.

(d) The first phrase of this section is four bars in length and ends with transient modulation into D minor (26). Bars 27-32¹ repeat this phrase, now lengthened *to five bars* and modified, so as to close with a perfect cadence in the tonic. The section ends with four bars on a tonic pedal.

(e) The transition in this movement, like the corresponding passage in the first movement of this sonata, is of very interesting character and, similarly, starts in the key of the relative minor. During a great portion of the passage the bass imitates the treble at one bar's distance, and at the octave below. The second phrase (41-45) is a variation of the first phrase, repeated sequentially in the key of C major. After a further short sequence (bars 46-47), the passage ends on a half-cadence, in 49.

(f) The special point to notice in the second subject is that the first section is entirely in the key of the *dominant minor*; a device unusual with, though not unknown to, the earlier classical composers (see *infra*). The final cadence in this section ends, however, on a "Tierce de Picardie,"* and the following section is in the dominant major. In bars 54-55, we find the minor seventh of the minor scale employed as a note of the harmony,† under the special conditions to which it is usually restricted. Bars 56² and 62¹ form chords of the augmented sixth.

Bars 50-65.

This is the second important passage on which the first two analyses differ from the third method [see (a)].

According to the last method, not only does the transition commence in bar 22, but it continues to bar 65, thus including within its compass the three passages marked severally in the Thematic Scheme of this movement, as the third section of the first subject, the transition, and the first section of the second subject (d, e and f). It is, of course, *the question of key* which causes the difference of opinion as regards the passage, bars 50-65. This is written in the *dominant minor*, a key which, at that time, was exceptional for the opening of the second subject. Still we find it occasionally so employed, e.g., in Haydn's Quartet in A major, Op. 20, No. 6. Moreover, although, according to Prout, Mozart was less of an innovator as regards "form" than his older contemporary, yet, as

* Note that the major chord in a Tierce de Picardie is not regarded as chromatic.

† These conditions are: that the minor seventh may only appear as a *note of the harmony* in a progression *descending stepwise from the tonic to the submediant*. When this progression occurs in the bass, the minor seventh may bear a chord of the sixth, but is not allowed to form part of any other chord. Occasionally, the progression of the seventh is to the note *a semitone, instead of a tone, below*.

we have seen elsewhere, certain other innovations are attributed to his initiative.* His exceptional use of the key of the relative minor in approaching the recapitulation should also be borne in mind. In the Finale of Sonata II, and in the slow movement of Sonata V (q.v. these two) he ends his free fantasia on the dominant in that key, instead of following the almost invariable rule at that time, and ending it on the dominant harmony in the key of the tonic.

The irregularity of the key, therefore, seems by itself insufficient as an argument against the view that Mozart wrote this passage as *the opening section of the second subject*. On the other hand, however, if the transition is considered to extend from bar 22 to bar 65, as it is according to the third analysis, it is practically as long as the two subjects taken together. For the first subject is twenty-two bars in length, the transition is forty-three, and the second subject—usually the most lengthy portion of the exposition—has but twenty-five bars; such an apportionment is very exceptional.

(g) The second section consists of one sentence which is repeated. The repetition is considerably lengthened by cadential extensions. There is an occasional reference in the semiquaver figures to those in the opening section of the first subject.

(h) The free fantasia in this movement is a most interesting one. The specially important points to notice in it are:

(i) Its striking opening with the first phrase of the first subject transposed into the key of the dominant minor, and followed immediately by a passage founded on the figures of the same phrase. The latter passage modulates transitorily through the key of C major, thence by means of the chromatic chord, F major V_7 , through B flat minor to E flat major, in which key (commencing in bar 112) the second noteworthy passage—an episode—occurs.

As a rule, an episode is an unusual feature in the free fantasia, but it is a device of which Mozart seemed very fond. The episode is followed by a transitional passage modulating through G minor *to F minor, in which key there is a passing reference to the second section of the second subject, and after four bars on dominant harmony, on C, it ends with a brilliant passage founded on figures from the original transition, taken by inverse movement (see bar 45), which leads into the recapitulation.

* These innovations were: his writing of the first movement of a sonata (i) as an air with variations, and (ii) the entire movement—and not merely its introduction—Adagio. *Vide* Sonata IV, first movement (a), page 22.

(j) The first subject reappears, shortened by the omission of the whole of the last section.

(k) The transition starts here in G minor and modulates to F major, a modulation corresponding to that in the original passage (viz., D minor to C major). It starts with a preliminary (and extra) half bar, on the chord of the Italian sixth.

(l) The second subject reappears in the keys of the tonic minor and major, the second section being lengthened by the extension of the final cadence.*

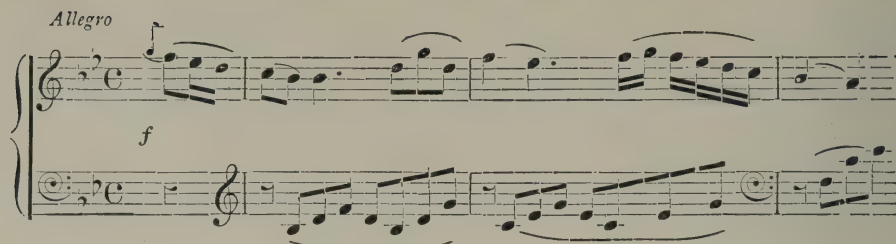
(m) The third section of the first subject, which was omitted in the recapitulation of that subject, reappears in full here to form the coda.†

* The Coda is marked by some as commencing in bar 227, with the cadential extension. Compare, however, bars 227-232¹ with 208-210¹ and 220-222¹, and note how the first-named are a repetition *with augmentation* of the others.

† Haydn also makes use of a similar device, viz., he omits the repetition of certain important figures from their normal position in the recapitulation, and then introduces them at the end of the movement "as a basis whereon to build his Coda." See Grove's Dictionary, article on "Form," by Sir Hubert Parry

SONATA No. XIII,* IN B FLAT MAJOR (K. 333), (1779).

THEMATIC SCHEME.



In three movements.

FIRST MOVEMENT—"ALLEGRO," IN B FLAT MAJOR. SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(a)† First Subject in Tonic.	To 10	(g) Bars 634-93.	First Subject in Tonic (unaltered).	934-103
(b) Transition.	104-22		(h) Transition (lengthened).	1034-118
Second Subject in F major (Dominant).	23-59 ¹		Second Subject in Tonic (lengthened).	119-161 ¹
(c) { § 1. 23-33. }			(j) { § 1. 119-134. }	
(d) { § 2. 39-50 ¹ . }			{ § 2. 135-152 ¹ . }	
(e) { § 3. 50 ¹ -59 ¹ . }			{ § 3. 152-161 ¹ . }	
(f) Codetta.	59-2-63		(k) Codetta.	161-2-165
Double bar and repeat.			(l) Double bar and repeat.	

SECOND MOVEMENT—"ANDANTE CANTABILE," IN E FLAT MAJOR (KEY OF THE SUB-DOMINANT). (a) SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(b) First Subject in Tonic.	1-8 ¹	(g) Bars 32-50.	(h) First Subject in Tonic (ornamented).	51-58 ¹
(c) Transition.	8-2-13		Transition (ornamented).	58-2-63
(d) { Alternative Analysis. }			{ Alternative Analysis. }	
First Subject 1-13.			First Subject 51-63.	
{ No Transition. }			{ No Transition. }	
(e) Second Subject in B flat major (Dominant).	14-31 ²		Second Subject in Tonic (varied).	64-81-2
{ Section 1. 14-21 ¹ . }			{ Section 1. 64-71 ¹ . }	
{ Section 2. 21-2-31 ² . }			{ Section 2. 71-2-81-2. }	
(f) Double bar and repeat.			(j) Double bar and repeat.	
			(k) One-bar Coda.	81-2-82

* This sonata, composed in Vienna in 1779, appeared some years later as Op. 7, in conjunction with two others, viz., the Pianoforte Sonata in D major, No. 6, and a sonata for pianoforte and violin. See footnote to Thematic Scheme of Sonata VI.

† These index-letters bear reference to paragraphs correspondingly marked, which occur in the subsequent text.

‡ The symbol § is here employed to denote a section of a subject.

THIRD MOVEMENT—"ALLEGRETTO GRAZIOSO," IN B FLAT MAJOR. (a) RONDO-SONATA FORM.

PART I. EXPOSITION.	Bars.	PART II. EPISODE.	PART III. RECAPITULATION.	Bars.
(b) Principal Subject in Tonic (first entry).	1-16	(f) Transitional connecting pas-	Principal Subject in Tonic (third entry).	112-127
(c) Transition.	16-2-24 ²	sage, 56-2-75, leading to	(g) Transition (much lengthened).	127-2-148 ²
(d) Second Subject in F major (Dominant).	243-36 ¹	New melody, 76	(h) Second Subject in Tonic (lengthened).	148 ³ -164 ¹
(e) Link.	36-40	-90.	(j) Pedal, <i>Tonic</i> .	164-171
			(k) "Cadenza in Tempo."	171-198
Principal Subject in Tonic (second entry).	41-56 ¹	Passage leading to Recapitulation, 91-111.	(l) { Principal Subject in } { Tonic (partial } { fourth entry only). }	{ 199-206 { 206-224
			(l) { Coda.	

FIRST MOVEMENT.

(a) The first subject is an eight-bar sentence prolonged to ten bars by repetition of the third two-bar section. The perfect cadence at the end of the first phrase (bar 4) should be compared with that at the end of the sentence. It is a striking instance of how greatly the effect of the finality of the perfect cadence depends upon the twofold circumstance, viz.: (i) as to which note of the tonic chord is sounded in the highest part, and (ii) as to whether or not this chord falls on a strong accent in the bar.* In bar 4, the pause given by the cadence may be said to be one of expectancy—the mind awaits something further which, instinctively, it feels must follow—and only in the second case is the effect produced one of complete rest.

(b) The transition is founded principally on the opening figure of the first subject, with a repetition of which it commences. A variation of this figure—further slightly modified at each repetition—is heard three times in as many bars (14-17) and, with its first four notes augmented, twice in bars 19-22. The passage modulates in the second bar to F major, in which key it ends on a half-cadence.

(c) The first section of the second subject is a sixteen-bar sentence in four-bar rhythm. The first half of the sentence ends on a half-cadence in F major, bar 30, after which the third phrase repeats the contents of the first, with slight variations, the fourth phrase altering so as to lead to the final perfect cadence.

* Cf. the previous Sonata, second movement (d), page 82; and Sonata X, first movement (a), paragraph ii, page 64.

(d) The second section is an eight-bar sentence prolonged to twelve bars by cadential repetition of the whole of the after-phrase. The inversion of the parts at the commencement of the cadential repetition should be noted.

(e) This is a sentence of nine bars. It consists of a four-bar phrase ending on a perfect cadence, which phrase is then repeated, being extended, the second time, to five bars. It should be noted that this lengthening, though not caused by doubling the value of each note (= augmentation) is, however, caused by *doubling the length of each of the two chords in bar 53*.

(f) The special feature to notice in the short codetta is that its opening figure (repeated in bar 61) is the same augmented figure, *taken by inverse movement*, which we have already met with in bars 19 and 21.

(g) The free fantasia starts with a sentence in the dominant founded on the opening figure of the first subject in combination with a three-note figure from the opening of the second section of the second subject. With the exception of a passing modulation into G minor, bars 67-68, the sentence continues in F major until the very last chord where the sudden close on the chord of F minor, into which key the music now modulates, is very effective. The final cadence is a repetition of the one which occurs in the third section of the second subject, bars 53-54. From this point the working-out refers to the semiquaver figures in bars 35-36, as well as to the opening figure of the movement, the music modulating through C minor, and B flat, to G minor, in which key occurs a half-cadence, several times repeated, bars 80-86. A passage written on the dominant in B flat follows, alternating between the two modes of the key, which serves as a connecting link leading to the recapitulation of the first subject.

The chord of F major $\sharp iv^{\circ}_{77b}$ resolving on to the second inversion of the tonic chord, in bars 69-70, and the very interesting progression of chords in the key of G minor, in bar 80, should be noted. In the latter, the third chord is that extremely rare and ambiguous one— vi°_7 —ambiguous in that it can be equally considered to be derived from the chromatic supertonic eleventh, or from the chord of the dominant thirteenth. It is preceded by the first inversion of the *minor* triad on the dominant and followed by the chord of the German sixth.* See page 85, footnote †.

* Referring to a similar passage in C minor which occurs in Schubert's Mass in E flat, Prout writes: "Occasionally progressions are found in which the *mental effect* produced is decidedly that of supertonic rather than of dominant harmony. This is more particularly the case when the vi_7 resolves upon a chord containing the leading-note of the dominant key."

Still another noteworthy, because somewhat unusual, succession of chords occurs in bars 85-86¹. Twice here do we find the second inversion of a common chord sounded on the weak beat, followed in each case *on the stronger beat by a triad on the same bass-note*. This is allowable because, in each instance, the second inversion is not only followed, *but is also preceded by a chord on the same note*. It is the only condition under which a $\frac{6}{4}$ chord thus followed, may occur in the weaker position of the two chords, and it may be as well to remark that in such cases the $\frac{6}{4}$ chord is *not cadential*.

(h) The transition reappears lengthened from twelve to fifteen bars. The modification is in the first portion, the last eight bars being a transposition of the corresponding portion of the original passage from the key of the dominant into that of the tonic.

(j) With the exception of the second section, the second subject reappears in the key of the tonic with but very slight alteration. The second section is, however, very much extended. Bars 143-146, excepting for the first group of quavers, form a descending, modulating sequence, passing through the keys of C minor, B flat major, and G minor. The first chord, in bar 147, is the first inversion of the chromatic supertonic seventh in B flat major, resolving on to the second inversion of the tonic triad, here used as a passing $\frac{6}{4}$; and the final chord, in bar 148, is the chord of the Italian sixth on the flat submediant in the same key.

(k) The movement closes with the original codetta transposed into the key of the tonic.

(l) See Sonata II, first movement (l), page 9

SECOND MOVEMENT.

(a) See Sonata VIII, second movement (a), page 50.

(b) The first subject consists of one sentence, whose second phrase is an ornamented repetition of the first, modified also to end on a perfect, instead of on a half, cadence, as in the fore-phrase.

(c) The transition opens with an important five-note figure. In the second subject frequent allusions are made to the repeated notes with which it commences, and the free fantasia is founded almost entirely on it.

(d) See Sonata I, first movement (b) and (c).

(e) The second subject consists of two sentences the second of which is prolonged by cadential repetitions.

It is possible to look upon these two sentences as forming either one section, or two; we prefer the latter.

The fore-phrase of the first sentence (or first §) subdivides into two two-bar sections; the after-phrase, which is founded on the first, and starts with transient modulation to the key of the tonic, is not divisible into sections. In bar 20, we find the figure from bar 17 repeated with augmentation.

The last three notes, in bar 31, in E flat major, form a link leading (a) to the repetition of the exposition, and (b) to the free fantasia.

(f) See Sonata I, second movement (f), page 4.

(g) As mentioned above in (c) the free fantasia is worked almost entirely on the opening figure of the transition. It starts in F minor, however, with an imitation—freely inverted—of the opening two bars of the first subject, the cadence in A flat major (42-43), being also founded on the final cadence in the same subject.

From bars 35 to 41, the five-note figure from the transition—with the second half of the figure augmented—is divided between the bass and the treble, the former ascending chromatically, and the passage modulating through C minor to A flat major. In 43-44, the whole figure is transferred to the treble where, during the remaining bars, it is slightly developed, and the music passes through F minor (44-45); D flat minor (46-47); to E flat major, on the dominant seventh in which key the section closes.

(h) As is very usual in the recapitulation in slow movements in sonata-form, the first part reappears with florid ornamentation.

(j) See Sonata V, second movement (j), page 30; and Sonata II, first movement (1), page 9.

(k) Bar ~~52~~ forms a very brief coda. (See Sonata V, Finale.)

81-2-82

*Sonata
p. XVI*

THIRD MOVEMENT.

(a) This Rondo, like the Finale of Sonata IX, is in definite rondo-sonata form. The movement is rendered distinctive by the presence of the cadenza, which is an unusual feature in a sonata for pianoforte solo (see (k)).

(b) The first subject consists of an eight-bar sentence ending with a perfect cadence in the tonic, after which the sentence is repeated with slight variations.

(c) The transition commences with a new melody in the key of the tonic. Its second two-bar section is in free sequence with the first, and the following phrase also starts with a similar opening figure, commencing one degree higher. This modulates at once into F major (dominant), in which key the passage ends on a half-cadence, bar 24.

For reasons detailed below, bars 20²-24² are marked as forming the second phrase of the original transition, and bars 144¹-148² as the closing phrase of the corresponding passage in the recapitulation. According, however, to another analysis with which we have met, these passages form the opening of the second subject in the exposition, and in the recapitulation, respectively, the transition being marked as ending, in the first instance, on the immediately preceding full cadence in the tonic, and, in the second, on the preceding inverted cadence on F. In order to determine the point at which the transition ends and the second subject commences it is necessary, at any rate in doubtful cases, to compare the corresponding portions of the exposition and recapitulation. For the second subject which, in the exposition, appears in some key *other than the tonic* (here the dominant*) reappears, in the recapitulation, *transposed into the key of the tonic, and the point at which such definite transposition takes place* usually marks the commencement of this subject and, ipso facto, the end of the transition as well.

After comparing the two portions in this movement and noting their similarities and differences, we shall review them in detail, in the first instance, more especially with a view to establishing the close of the original transition, and afterwards with a view to establishing that of the second. The arguments which apply equally to both passages, in this instance, are not altogether adequate to prove each passage individually.

Bars 20²-24².

Such comparison then in this movement shows:

- (i) That the passage which commences in bar 24—*after the four-bar phrase in question*—is the *first melody* which reappears in the later part of the movement *transposed into the key of the tonic* (see bar 148²).
- (ii) That the modulatory passage in triplets, bars 137-143—which is undoubtedly *a continuation of the second transition* (a point on which the analysis, above referred to, agrees)—is founded on bars 21-22, *the first two* of the same four bars now under consideration.
- (iii) That though the key of the tonic is definitely reached in bar 144, *that bar and the three immediately following do not repeat any melody which has already been heard in the*

* In Sonata-Rondos in the major mode, the second subject is *usually* in the key of the dominant. Prout points out that Beethoven invariably followed this rule though, in his movements in sonata-form, he made many innovations as to the key of his second subject. See Sonata VIII, third movement (e) and footnote *, page 53.

dominant, but are all founded on a single run—in bar 23, the *third bar* of this same passage; and it should also be noted that they start with an almost note-for-note reproduction—not a transposition—of this run, of which they form an extension, or elaboration.

- (iv) That these runs culminate in the following bar in a parallel manner to the single run in bar 23, viz., on a half-cadence.

If, therefore, bars 137-143 form a portion of the second transition (with which view, as has already been mentioned, the other analysis agrees) it is a strong argument in favour of the assumption that *bars 21-22, on which they are founded*, form part of the original transition. And such an inference is strengthened when taken in conjunction with the facts that:

- (i) The phrase which commences with these bars (i.e., bars 21-22), after continuing for a further two bars, closes (in 24) on a half-cadence in the key of the dominant, *a very frequent mode of ending the transition in the exposition*; and
- (ii) It is only *after* the occurrence of this half-cadence [see (a)] that the *melody commences* which, in the recapitulation, is transposed into the key of the tonic.

Bars 144-148².

A half-cadence in the tonic, which corresponds to the above-mentioned half-cadence, in bars 23-24, occurs in the recapitulation, in 147-148, and, according to the view expressed by the other analysis, it there forms *the close of the first phrase of the second subject*.

The student should, however, note particularly the conditions under which it occurs there, viz., it is the end of a four-bar phrase which is not even an approximate transposition of a melody from the exposition, but, as mentioned above, is one which commences with a practically note-for-note repetition of the original run in bar 23, on which the phrase is entirely founded: such a lengthened passage of brilliant runs in this position seems to us more characteristic of the end of a transition than of the commencement of a second subject. And when, in addition to this, we also take into fuller consideration the *origin and context* of bars 144-148², we feel we are justified in coming to the conclusion that these bars (like bars 20²-24² in the exposition) form the *close of the transition* in the recapitulation.

Their origin.

The bar on which all these runs are founded is *the third bar of a phrase* of which, in its original form and position, there is no question of subdivision between the transition and the second subject.

Their context.

They follow immediately on bars which are undoubtedly transition, and are followed by the half-cadence, parallel to the one which, after a careful study and comparison of both passages, we have felt justified in marking on our accompanying Thematic Scheme, as the end of the original transition.

Before leaving this discussion, we give the following essential details relative to the other analysis of the debatable passages as the student, in forming his own conclusions upon them, should study the passages from both standpoints. He must bear in mind that, according to this analysis:

- (i) The *first bar* in the exposition of the second subject *is not bar 25, but bar 21*, which latter is written on the chord of F major (dominant).
- (ii) The *first bar* in the recapitulation of this subject *is 145*, written on an inversion of *tonic harmony*, to which the run in question forms but a "*musical prefix*"; and
- (iii) In bars 145 and 147, this run is *transposed* and written on *tonic harmony*, and it is *the latter bar* (and not the "*musical prefix*") which, in the recapitulation, actually corresponds to bar 23 in the exposition.

We have come to our decision against the inclusion in the second subject of bars 144-148², on other grounds, and therefore look upon the fact that they would form such an exceptional commencement to the recapitulation of this subject as affording but an additional argument in favour of our decision. This, however, must not be confounded with, nor converted into, the conclusion that the latter fact, by itself, would furnish indisputable proof on the point in question.

(d) The fore-phrase of the second subject consists entirely of repetitions of the opening motive, each time slightly varied. By a species of "*augmentation*" in the cadential repetition of the after-phrase, bar 31 is converted into two bars—34-35—the length of each of its two chords (though not of each individual note) being doubled.

(e) These few bars serve as a link between the second subject and the re-entry of the principal subject. It should be observed that the pedal-note is sustained both in the treble and bass during the first three bars, and also that, whilst this note starts as the tonic in the key of F major, it ends as the dominant (in the chord of the dominant seventh) in B flat major.

(f) The episode proper—or third subject, as some designate it—is preceded by a transitional passage which, commencing like the previous transition, afterwards modulates through G minor to E flat major, in which key, in bar 76, the episode itself commences. The full cadence in this key which we expect at the end of this melody, in bar 89, is not sounded. We have, instead, an interrupted cadence and, two bars later, on the cadential repetition, a modulation to C minor, in which key there is a sudden return to the opening phrase of the principal subject. This phrase reappears in the key of B flat—starting in the major, and changing into the minor mode—and prolonged, the music modulating transiently through G flat major, and E flat minor, back to the key of B flat minor. A repetition of the earlier link (e), here lengthened by two bars, follows and leads to the recapitulation of the principal subject.

The chords of the augmented sixth in bars 63, 101 and 102, should be noted, also the inversion of parts in 63. Compare the figure in bars 65 and 67, with bar 5.

(g) See (c) small type.

(h) The second subject reappears in the key of the tonic slightly lengthened and varied.*

(j) This passage is founded on the link, bars 36-40, and itself forms a connecting link between the recapitulation and the cadenza.

(k) The introduction of a cadenza into a pianoforte sonata is unusual. Since its main object is to show off the powers and capabilities of the soloist, such a passage is rarely to be met with in a work written entirely for a single executant. The *cadenza* is characteristic of a concerto, in which, for a long time, it formed an essential feature. It was usually marked to be interpolated, as in this instance, after the recapitulation, and after a pause on the chord of the $\frac{6}{4}$, generally the chord 1c. This cadenza refers principally to the opening motive (= two bars) of the principal subject, and to the figures from the link, bars 36-40, which passage is introduced in its entirety, bars 179-183. It ends with brilliant scale passages which lead to the fourth entry of the principal subject.

* Ridley Prentice points out that the modification of the passage, in bar 154, was necessitated by the short compass of the old instruments.

The pedals, the instances of "inversion of parts," the melodic sequence over the pedal, bars 186-188, and the harmonic sequence, bars 189-193, should all be noted.

(1) There are three methods of analysing the close of this movement.

According to the one given on the accompanying Thematic Scheme, there is a partial fourth entry of the principal subject which merges into the Coda in bar 206. The latter passage commences with a fragment of the second subject (repeated varied), and concludes with several bars reminiscent of the principal subject.

Again, according to another analysis, the Coda does not commence till bar 213, the previous passage, bars 206-213¹, being looked upon as a modified ending to the principal subject. These bars, however, are so clearly founded upon the close of the second subject that, of the two analyses, we incline to the one first given above, an analysis with which Ridley Prentice agrees.

On the other hand, Prout looks upon *the whole of the passage from the end of the cadenza, in bar 198, to the close of the movement, as forming the Coda*. According to his view, therefore, the Coda commences with the partial re-entry of the principal subject.

FANTASIA* IN C MINOR (K. 475), (1785).
SONATA No. XIV, IN C MINOR (K. 457), (1784).

THEMATIC SCHEME.

Adagio

Molto Allegro

(a) and (b) *Fantasia in C minor. In five short movements.*

FIRST MOVEMENT—"ADAGIO," IN TWO SECTIONS.

	Bars.
(c) § i, <i>Introductory Passage</i> , founded principally on the opening motive ... Double bar.	1—25
(d) § ii, <i>Melody in D major.</i> (e) <i>Ternary Form.</i>	
Part i	26—293
{ Fore-phrase ending on half-cadence 26-273 }	
{ After-phrase ending with full cadence 274-293 }	
Double bar and repeat.	
Part ii.	
Two bars, containing slight digression	293—313
Part iii	313—353
{ Repetition of fore-phrase of Part i, the original half-cadence being here replaced by an interrupted cadence.	
{ Repetition of after-phrase of Part i.	
Repetition of Parts ii and iii, modified at the close to lead into the following movement	353—41
Double bar.	

* According to Otto Jahn, Mozart himself published this *Fantasia* in combination with the following *Sonata* in C minor, as Op. 11, placing the *Fantasia* first as an introduction to the sonata, although the former was not composed till nearly a twelvemonth later than the latter. Shedlock remarks that the unity of character and feeling between the two no doubt led to their juxtaposition. "The Pianoforte Sonata."

SECOND MOVEMENT—(f) "ALLEGRO," IN TWO SECTIONS.

	Bars
§ i, <i>Passage</i> in the key of A minor, repeated in G minor, and ending on an inverted cadence on C—as Dominant of F major	42-61
§ ii, <i>Melody</i> starting in F major, modulating freely, and followed by a long link ending with a cadenza on the Dominant seventh in B flat major	62-89
<i>Double bar.</i>	

THIRD MOVEMENT—(g) "ANDANTINO," IN B FLAT MAJOR. BINARY FORM.

	Bars.
<i>Part i.</i>	
Eight-bar sentence, repeated with slight variations	90-105
<i>Part ii.</i>	
Eight-bar sentence, repeated with slight variations, ending, the second time, on an interrupted cadence	106-121
<i>Link</i>	122-128
<i>Double bar.</i>	

FOURTH MOVEMENT—(h) "PIU ALLEGRO."

	Bars.
Forms " <i>Connecting Episode</i> ," modulating from G minor to C minor. It is in no special " <i>Form</i> "	129-164
<i>Double bar.</i>	

FIFTH MOVEMENT—(j) "TEMPO PRIMO."

	Bars.
Repetition, in the key of C minor, of the opening passage of the " <i>Adagio</i> ," much shortened and modified	165-180
<i>Double bar.</i>	

(a)* *Sonata in C minor. In three movements.*

FIRST MOVEMENT—"ALLEGRO MOLTO," IN C MINOR. SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(b) First Subject in Tonic.	1-19 ¹	(g) Bars 75-99.	First Subject in Tonic.	100-118 ¹
(c) Transition (overlapping).	19-35		(h) Transition (overlapping) shortened and altered.	118-130
Second Subject in E flat major (relative major).	36-71 ¹		(i) Second Subject in Tonic minor (slightly lengthened).	131-168 ¹
(d) { § 1. 36-59 ¹ . }			{ § 1. 131-156 ¹ . }	
(e) { § 2. 59-71 ¹ . }			{ § 2. 156-2-168 ¹ . }	
(f) Link (overlapping).	71-74		(k) <i>Double bar and repeat.</i>	
Double bar and repeat.			(l) Coda (overlapping).	168-185

* These index-letters bear reference to paragraphs correspondingly marked, which occur in the subsequent text.

† The symbol § is here employed to denote a section of a subject.

SECOND MOVEMENT—"ADAGIO," IN E FLAT MAJOR. (a) OLD RONDO FORM.

	Bars.
(b) <i>Principal Subject</i> (first entry)	1-7
(c) <i>Episode I</i> , in B flat major (Dominant)	8-16
<i>Principal Subject</i> (second entry) varied with ornamentation	17-23
(d) <i>Episode II</i> , in A flat major (Subdominant), and G flat major	24-40
<i>Principal Subject</i> (third entry) with further varied, and more florid, ornamentation	41-47 ³
(e) <i>Coda</i>	47 ⁴ -57

THIRD MOVEMENT—"ALLEGRO ASSAI," IN C MINOR. (a) RONDO-SONATA FORM.

PART I. EXPOSITION.	Bars.	PART II. EPISODE.	PART III. RECAPITULATION.	Bars.
(b) <i>Principal Subject</i> in Tonic (first entry). { § 1. 1-16 ¹ . } { § 2. 16 ³ -44. }	1-44	(g) Bars 146-166.	(h) <i>Second Subject</i> (in Tonic) merging towards the end into a "link-like" passage which leads to the Recapitulation of the <i>Principal Subject</i> . { § 1. 168-197 ¹ . } { § 2. and "link" } { 197 ² -220. }	168-220
(c) Link.	45-46		{ <i>Alternative Analysis</i> . Second Subject 168-205 ¹ . Transitional passage 205 ² -220. }	
(d) <i>Second Subject</i> in E flat major (relative major). { § 1. 47-74 ¹ . } { § 2. 74 ² -96. }	47-96		(j) <i>Principal Subject</i> in Tonic (third entry) incomplete. With Link. { § 1. 221-248 ¹ . } { § 2. 248 ³ -274. }	221-274
(e) Link.	96 ² -102		(k) Repetition of portion of Episode.	275-287
(f) <i>Principal Subject</i> in Tonic (second entry) incomplete. With Link.	103-145		(l) <i>Coda</i> .	288-319

FANTASIA IN C MINOR.

(a) "Five movements, in various keys and *tempos*, are closely bound together into a whole by connecting passages or harmonic inflections. Each movement, though not completely separate, has yet a certain independence, with melodies of its own rounded into a simple song-like form; there is no attempt at the elaboration, or even the full development, of a *motif*, but everything presses onwards, each section leading as of necessity to the next, which is intended to form a lively contrast to what has preceded it. In spite of the predominance of a slow *tempo*, the whole work

has a restless character, and the recurrence at the end of the serious and sustained commencement leads only to a provisional and unsatisfying conclusion. In spite of its length the fantasia preserves the character of an introduction, though not of necessity to the sonata with which it is printed. The mood which is so distinctly expressed in the two first bars of the Adagio is preserved throughout the Fantasia; it is a sad and sorrowful mood of doubting and questioning, of struggling and striving, of longing for deliverance from a heavy burden, for freedom from doubt and care; disheartened by failure, unrefreshed by consolation, it sinks at last into itself and is heard no more.”*

(b) It is of interest to note the absence of the key signatures from this Fantasia. With the exception of that in the third movement—the Andantino—Mozart has, whether by design or accident, omitted all key signatures throughout the work.

(c) The opening passage in this movement may well be looked upon as an introduction to the whole Fantasia.† It is mainly built on repetitions of the opening figure, with modulation into a new key at nearly every repetition. Bars 3 and 4 are in B flat minor.‡ In bar 5, the music modulates into D flat major. In bar 8 the chord is approached as the last inversion of the dominant minor ninth in the above-mentioned key ($A\flat = B\flat\flat$), and it resolves on to the second inversion of the chord of E flat minor. In bar 10, the key changes enharmonically into B major. Here, also, the parts are inverted and the passage continues over a chromatically descending bass. In bar 16, there is a further enharmonic change, again from the chord of E flat minor into the key of B major. Bar 17 is in B *minor*, after which, in bar 18, the key changes to G major. In 21, there is a further modulation to B minor, the introductory passage ending at the double bar on a reiterated half-cadence in this key. The imitation between the tenor and alto parts, in bar 21, which is written on the chord of the augmented sixth, should be noted.

(d) This melody, though written with four crotchets to the bar, is virtually in $\frac{2}{4}$ time, each of its two-bar phrases being, therefore, equivalent in length to the normal four-bar phrase. Each part of the melody is, as usual, repeated, but on account of the slight modification at the end, the second double bar and repeat marks are omitted, and the repetition of Parts II and III is written out in full.

* “Life of Mozart,” Otto Jahn, translated by P. Townsend.

† Whilst a shortened and modified repetition of it brings the work to a close.

‡ Bars 3 and 4 are by some considered to be in the key of F major.

(e) We have classified this little melody as in *ternary* form. At the same time we would point out to the student that although the impression given by the music *after the digression* seems very decidedly one of a *return to the commencement* of the melody, still, owing to one particular feature in it, the form is not so emphatically ternary as to preclude the possibility of others looking upon it as *binary*.

The melody, therefore, comes under the category of those little pieces which Mr. Macpherson styles as "hybrid" in form, the cause, however, of the indefiniteness, in this instance, differs somewhat from that in either of the previous examples with which we have already met in these sonatas,* and is of sufficient interest to merit closer examination.

As we have hitherto had occasion to remark, *the nature of the return* is the point of paramount importance to be observed when having to determine as between binary and ternary form.† In other words, *is the return, after the digression, made to the first, or to the second, phrase of Part I?*—in this instance, are bars 32-33 a repetition of 26-27, or of 28-29? In tabular form, the difference between these two theories, in this case, is clearly shown, thus:

- (i) If bars 32-33 are considered to be a reproduction of bars 26-27 (*the first phrase of Part I*) the form of the melody is *ternary*, and the latter part of the movement will be analysed as follows:

Bars 30-31—the digression = Part II.

Bars 32-33—the return = *the fore-phrase of Part III.*

Bars 34-35 = the after-phrase of Part III.

And bars 36-41 = the repetition of *Parts II and III.*

- (ii) If, on the other hand, bars 32-33 are considered to be a repetition of bars 28-29 (*the second phrase of Part I*), the form of the melody is *binary*, and the whole of the above portion of the movement will constitute *Part II*, thus:

Bars 30-31—the digression—form *the fore-phrase of Part II.*

Bars 32-33—the return—form *the after-phrase of Part II.*

Bars 34-35 form a *cadential repetition* of this after-phrase.

And the whole of bars 36-41 = a repetition of *Part II.*

Now as, in this melody, the first half of each phrase in Part I is alike, even those who would look upon the form as binary must admit that the impression of the *return*, in bar 32, is, at least, as strongly one

* Compare with Sonata VI, Finale (a); Sonata VIII, Finale (h); and Sonata XI, first movement (b).

† See Sonata VIII, Finale, footnote || to (h), page 53.

of a return to the first phrase, as it is of a return to the second. In order, therefore, even to conjecture which of the two phrases Mozart is really repeating we must refer to their second halves, and here we find a certain element for doubt. For, whilst the first beat of bar 33 (in the first phrase of the return) is exactly similar to the corresponding point at the end of the *first phrase of Part I*—thus favouring the view of *ternary* form—the *melody of the actual cadence* which follows, corresponds to that at the end of the *second phrase of Part I*—a typical feature of the *binary* form. But there is this important difference, viz., that the cadence *now* is not a repetition of the *perfect cadence* found at the close of Part I, it is modified into an *interrupted cadence*. And following this, is a second phrase—the exact counterpart of the after-phrase in Part I (including the characteristic perfect cadence)—which can, therefore, consistently be looked upon as the after-phrase in Part III.

Summed up, the foregoing three factors,* considered in conjunction, go far to establish the ternary nature and characteristics inherent in the music.

(f) This little movement opens with a passage of nine bars in the key of A minor. The passage is immediately repeated in G minor, lengthened by two extra bars, which modulate, and lead into the second portion of the movement, commencing in the key of F major. Like the previous passage, this portion starts with two bars of bass accompaniment only. The first phrase of the succeeding melody appears in the major mode, and is repeated in the minor, and it is followed by several bars which modulate through D flat major, and E flat minor, to D flat minor, enharmonically changed, in bar 78, to C sharp minor. A long connecting passage follows, over a continuation of the already chromatically descending bass. This ends with a short cadenza (on the dominant seventh in B flat major), which leads into the succeeding movement—the Andantino—in the new key.

(g) This melody is in binary form for, in this instance, not only is

* These three factors are:

(i) The strong impression, after the digression, of a return to the *commencement* of the melody.

(ii) The modification of the cadence, in bar 33, i.e., its alteration from a perfect, into a *middle* cadence, thus converting it into a more usual ending for a *fore-phrase*; and

(iii) This phrase being followed by another, which is a complete and *unaltered* repetition of the after-phrase of Part I, and which therefore forms a perfectly normal after-phrase to Part III.

its shape distinctly binary,* but there is no doubt that the "return" is to the *second phrase* of Part I (see § e). Yet, because of the fact that here again the two phrases of Part I commence alike, though only to the extent of the initial four-note figure, there is a momentary feeling as if the return, after the slight digression with which Part II commences, were going to be to the *commencement* of the melody. Hence Percy Goetschius designates its form as "incipient three-part song-form."

The dominant pedal, over which the first phrase of Part II is written, should be noted, as also the interrupted cadence with its momentary suggestion of the relative minor key (bar 121), which replaces the expected final perfect cadence. The link, founded on previous figures in the movement, forms an ascending modulating sequence, passing from the key of B flat major, through C minor, to D minor. Bar 128 modulates to G minor, and leads to the next section of the Fantasia—the "Piu Allegro"—which commences in this key.

(h) This section may be looked upon as a connecting episode between the previous melody and the final section of the Fantasia. Like the introductory passage with which this series of small movements opens, this one is not only written in no special "form," but it is also essentially modulatory in character and, too, it is founded for a great part on one motive, in the present instance the groundwork of the bass in the opening bars, 129-130. It commences sequentially, the first six bars, in fact, forming a *real* sequence which modulates from G minor, through F minor, and E flat minor, to D flat major. Thence, touching the keys of B flat minor, and G flat major, and momentarily suggesting others, the passage at length reaches a definite cadence in the key of A flat major, in bar 142. In 145, it modulates to F minor, in 151, to G minor, and in 155, to *C minor*. The section ends on the dominant ninth in the last-named key, and thus leads to the final movement of the Fantasia.

It is interesting to note that until this return to C minor, the key of the tonic has not been heard since it was quitted at the very commencement of the Fantasia, i.e., after the first two bars of the opening Adagio.

(j) In this movement, the following details should be noted, viz., that

- (i) Bar 169 forms the chord of the Neapolitan sixth in C minor, and that it resolves, in the succeeding bar, on to the first inversion of the chromatic supertonic ninth;

* I.e., an eight-bar sentence (repeated) = Part I, responded to by a second eight-bar sentence (repeated) = Part II. The link at the end in no way modifies the binary "shape" of the movement. It is an addition *after* the form has been clearly established.

- (ii) In bars 174-176, the parts are inverted, and that they are re-inverted in the latter half of the last-named bar;
- (iii) In bars 173-174 (repeated in bars 176-177) the perfect cadence is approached through a passing modulation to the key of the subdominant minor.

In writing of a somewhat similar passage, Banister describes it as "a momentary modulation suggested to the key of the subdominant, which is, as it were, an extension of the idea of the plagal cadence, but is here *followed* by the *dominant* harmony as though for yet further confirmation of the original key in contradiction to the suggested modulation."

SONATA NO. XIV.

FIRST MOVEMENT.

(a) * "Without question this is the most important of all Mozart's pianoforte sonatas. Surpassing all the others by reason of the fire and passion which, to its last note, breathe through it, it foreshadows the pianoforte sonata, as it was destined to become in the hands of Beethoven."

† "From among the sonatas the three in A minor, C minor, and F, stand out with special prominence. In the first, as regards the writing, virtuosity asserts itself, and, in the third, contrapuntal skill; but in the second, the greatness of music makes us forget the means by which that greatness is achieved. The Sonatas in A minor and F are wonderful productions, yet they stand a little lower than the C minor. . . . The last movement is no mere Rondo, but one which stands in close relationship to the opening Allegro; they both have the same tragic spirit; both seem the outpouring of a soul battling with fate. The slow movement reveals Mozart's gift of melody and graceful ornamentation, yet beneath the latter runs a vein of earnestness; the theme of the middle section expresses subdued sadness. The affinity between this work and Beethoven's Sonata (Op. 10, No. 1) in the same key is very striking."

* Translated from the note to this sonata in Köchel's Catalogue.

† "The Pianoforte Sonata," J. S. Shedlock. Remarks on Sonatas Nos. 8, 14 and 15.

- (b) Two points of detail to be noticed in the first subject are, that
 - (i) Bars 9-13² are written over a dominant pedal; and
 - (ii) The upper parts in bars 9⁴-11² are inverted in the following bars.

(c) The transition overlaps the first subject, and starts with a repetition of the opening motive of this subject, taken an octave higher, followed, in bars 21-22, by still another repetition of the same motive, taken in the bass alone and on the dominant chord in E flat major. A new melody in the latter key commences in the next bar, followed by a link which leads into yet another fresh melody—the second subject—in the same key.

Despite the fact that the first new melody (starting in 23) is in E flat—the key of the second subject*—we have marked the passage as a portion of the transition, and not as the commencement of the second subject because:

- (i) It does not appear again in the recapitulation, but is there replaced by a fresh melodious passage; and
- (ii) The nature of the bars (30⁴-35) which immediately follow, is characteristic of the close of a transition, and *these bars are reproduced in the recapitulation.*

That this view, which is supported by various authorities, is, however, open to a certain element of doubt is shown by Banister's remarks on the exposition in this movement. He says: "No. XIV has a first subject of eighteen bars, entirely in C minor, followed by a modulating passage of four bars derived from that subject, leading to the second subject in E flat, which is of considerable extent, if all in that key is to be considered as one subject, having, it may be said, three principal divisions and then the Codetta."

It is of interest to note that whilst Beethoven frequently makes use of the method of starting his transitions as if the first subject were about to recommence, instances of such treatment are comparatively rarely to be met with in the works of Haydn and Mozart. See, however, the first movement of Sonata VIII, in A minor.

In the first movement of Sonata XIII, where the transition also commences with the *opening motive* of the first subject, and the greater part of the continuation of the passage is worked on the same figure, *the first*

* In Sonata VIII, in A minor, Mozart has similarly chosen the key of the relative major for his second subject.

bar alone is in the key of the tonic, the music modulating immediately after to the key of the second subject. (Compare it with the passage now under discussion in the present movement.)

And, again, in the first movement of Sonata XV, where the transition is founded entirely on the opening motive of the first subject, the transition does not even start in the key of the tonic.

(d) Details to be noticed in this passage are:

- (i) The inversion of the parts, where the hands cross, in bars 38-39 and 42-43;
- (ii) The sequential repetition of the first phrase of the subject, bars 40-43; and
- (iii) The chord of the Italian sixth in F minor, which occurs both in bars 44 and 49.

(e) A very important feature to note is that this section and the second section of the second subject in the Finale of this sonata, are founded on the same motive. (Compare with bars 74, etc., in the latter movement.)

(f) This link forms an exceptional feature in these sonatas. Throughout the whole of the *quick* movements in this form, it is *the only instance* to be met with in which such a passage occurs at the end of the exposition.* It is founded on the first subject and, overlapping the last note of the second subject,† it modulates in the last bar, thus leading both back to the repetition of the exposition, and onwards, into the free fantasia.

Stewart Macpherson points out that, though such passages are to be met with frequently in the works of modern writers, with earlier composers, the exposition, in movements in sonata-form, almost invariably ended with a somewhat strongly marked perfect cadence in the secondary key.‡

(g) With the exception of four bars (79-82), which reproduce in the key of F minor a portion of the melody from the transition, the free fantasia is worked entirely on the opening motive of the first subject. The section starts with this figure on the chord of C major, quitted as the dominant of F minor. In bar 85, there is a modulation to G minor, the parts being inverted, and, in 89, to C minor. Banister marks the

* Short links are, however, also to be found in the *slow* movements of Sonatas V and XIII, both of which are written in sonata-form.

† It is quite a possible view to consider that the second subject ends on the first beat in bar 67, and that the remaining bars of the exposition form a codetta.

‡ "Form in Music," by Stewart Macpherson.

chord in bars 89-90, as that of the rarely-used second inversion of the diminished triad on the leading-note, here a derivative, or incomplete inversion, of dominant harmony. The doubled leading-note should be noted.

The harmony of these bars can also be considered as an inversion of the chord of the *dominant ninth*. The progression of the A flat—the ninth—which is heard on the third beat in both bars, is, each time, as much in keeping with its character as *ninth*, as it is if the note is looked upon merely as an unessential discord.

(h) The transition here, as in the original passage, overlaps the first subject, with the opening figure of which it commences. It is varied, however, by *imitational working* between the parts. The passage is shortened and modified, the melody in E flat, which occurs in the original transition (commencing bar 23) being omitted, and a few bars of entirely new matter, in the key of D flat major, inserted in its place. (See (c), par. ii.)

(j) The second subject, slightly modified, reappears in the key of the tonic, in the *minor mode*, however, instead of in its *tonic major* (see Sonata VIII, in A minor, first movement (j) and footnote), page 50.

(k) See Sonata II, first movement (l), page 9.

(l) The coda is founded on the first subject. It starts like the link, only with inversion of the parts. The opening few bars, during which the imitation between the treble and bass is continued, are sequential. (See Sonata V, second movement (k), par. ii, page 30.)

A very interesting point to notice in this movement is the great importance which Mozart gives to the bold opening motive of the first subject. With the exception of the second subject, each of the more important divisions throughout the movement commence with this figure and, too, the free fantasia is founded almost entirely on it.

SECOND MOVEMENT.

(a) In most analyses this movement is classified as in the older rondo form. Banister, however, first analyses it as in *episodical* form thus: Part I, bars 1-23; the episode, bars 24-40; Part III and Coda, 41-57; but he adds afterwards "perhaps it *may* be reckoned as having *two* (i.e., episodes), that which I have reckoned as the second part of the *first subject*, being considered as an *episode*." Percy Goetschius classifies it as in "fully developed five-part form," of which he considers it to be an example "unusually broad in design, approaching a certain grade of the higher forms." At the same time, he looks upon the form as being more nearly allied to that of the song-form with *two* trios, than to that of the ordinary rondo form. The latter, he remarks, is "*more compact*, more

coherent and continuous* and more highly developed. This manifests itself in the relation of the themes to each other which, despite external contrast, is more intimate than that between the principal and subordinate song (or Trio); further, in the transitional passages from one theme into the other (especially the re-transition or 'returning passage'); in the customary elaboration of the recurring principal theme; and in the almost indispensable Coda, which often assumes considerable importance, and an elaborate form and character."†

(b) As written, the principal subject is a sentence of seven bars in length, there being an elision of a bar (presumably the third) in the first half of the sentence. This is an instance, however, in which Mozart has evidently barred his movement incorrectly. If each bar, as it now appears, be divided into two, and the time thus changed from *four*, to *two*, crotchets in the bar, we shall find that the music is written as Mozart evidently intended it to be played.

As it is now written, the subject subdivides very unusually into *regular one-bar sections*, each section ending on a definite cadence, the cadence itself as regularly occurring in the second, and weaker, half of the bar. When written according to the other method, the sentence subdivides into two-bar sections, in each of which the cadence falls in a normal position, viz., in the second—usually the more strongly accented—of the two bars.

(c) In this melody, the sentence is prolonged by cadential repetitions from bar 13, to bar 16¹. The remainder of bar 16 forms a link on the dominant harmony in E flat, which leads to the second entry of the principal subject. The link starts on the fourth inversion of the dominant eleventh, in which, first the *major ninth* gives place to the *minor ninth*, and then, as is so frequently to be met with, both ninth and eleventh resolve, and the root position of the dominant seventh remains.

The chord on the fourth beat, in bar 12, should also be noted. According to the views of some theorists, this chord would be considered to be approached here as the chromatic chord $I_{\flat 9b}$, in C minor, through which key there is transient modulation, and to be quitted as $II_{\flat 9b}$, in the key of B flat major. Others, however, would not consider that there is even a passing modulation to C minor, in this bar. In this case, the fourth chord would, of course, be regarded as being both approached and quitted as the chord of $II_{\flat 9b}$, in the key of B flat major.‡

(d) This episode starts with a melody in A flat, the key of the sub-dominant, which modulates, and the first part ends on an inverted cadence

* Banister aptly speaks of the "*circular impulse*" of a Rondo.

† See "*Lessons in Music Form.*"

‡ See Sonata III, Finale, footnote * to (k), page 20.

in B flat major (bar 31). The second part commences in G flat major, with a repetition of the opening bars of the above melody, followed by a modulating sequential passage, which passes through the keys of A flat minor, B flat minor, to C minor, and closes with a half-cadence, C minor VI_{G,6}V. Two further bars modulate to the original key of E flat major, and lead into the third entry of the principal subject.

(e) The coda, founded upon the principal subject and the first episode, ends with a repetition of the concluding bars of the latter, transposed into the key of the tonic.

THIRD MOVEMENT.

(a) See first movement (a), par. ii.

This movement, like the Finale in Sonata IX, is in undoubted rondo-sonata-form. Like each of the previous Finales in rondo form in these sonatas, it also exhibits certain unusual features.*

(b) The principal subject is unusually long and varied. It consists of two sections, each ending with a perfect cadence in the tonic. As the second of these sections itself contains two distinct musical ideas (commencing respectively in bars 16 and 26), Banister describes the subject as "threefold."

(c) There is no passage of transition; a single chord on the dominant seventh in E flat major, serves as a connecting link, and leads into this key, in which the second subject appears.

(d) The point of paramount importance to notice in this subject is that its second section is founded on the same figure as the corresponding section of the second subject in the first movement of this sonata (compare with first movement, bars 59-60, etc.).

Both first and second sections of the subject are prolonged by cadential repetitions. In the first section this lengthening takes place at the end of a middle phrase, in the second section, at the very end, after the repetition of the sentence.† The tonic pedal on which the subject commences should be noted, as also the chord progressions in E flat major:

- (i) $\sharp iv^o_b, \flat VI_{G,6}V$ (bars 56-58),
 (II_{7c})
 and (ii) $\sharp iv^o_b, I^c, V_{13}, V_7$ (bars 72-73).
 (II_{b9b})

* Of this Rondo, Banister writes: "There is nothing in it of the disjointedness which sometimes marks a *Rondo*, although there are many rests and pauses, which are of great power."

† Alternatively the second subject may be considered to end in bar 90, the link commencing in bar 91.

(e) These few bars modulate from E flat major to C minor, and form a connecting passage leading into the second entry of the principal subject.

(f) At this entry, on the repetition of the second section, the last phrase of the principal subject is omitted. In its place, we hear the immediately preceding figure reproduced on the chord of the diminished seventh in F minor, in which key the following episode commences.

(g) This episode is notably short.

The episode occurring at this point of a sonata-rondo is usually of some length, on which account it is often known as the *long episode*. This one consists solely of a short passage, taken first in the key of F minor, modulating to G minor, and then repeated in G minor, modulating to C minor (the tonic), and thus leading to Part III, the recapitulation, of the movement.

(h) It is of interest to note that at this point the construction of the movement resembles that of a movement in sonata form, in which the recapitulation of the second subject is taken irregularly before that of the first subject (compare with Sonata IX, first movement. See also Finale, in Sonata VII).

Both sections of the subject are somewhat lengthened, the second being also much modified towards the close. Instead of terminating for a second time on a perfect cadence in the tonic, the sentence, on being repeated, merges halfway through into a passage based on figures from the principal subject, into the recapitulation of which subject it directly leads.

In some analyses of this movement, the recapitulation of the second subject is marked as definitely terminating on the perfect cadence in bar 205, the "connecting" passage being considered to commence immediately afterwards with the repetition of the opening bars of the second section.

(j) The first section of the principal subject reappears considerably lengthened, whilst the termination of the second section is modified in similar manner to that at the previous entry. The greater part of the lengthening above mentioned, is produced by "augmentation" at the end of each little phrase in the passage marked "a piacere," which is based on figures from the previously heard opening bars of the principal subject. The constant pauses, in combination with the *ad libitum* variations of *tempo*, which the above words indicate, convert the passage into what Banister describes as "somewhat of the nature of a recitative."

The passing modulation to the key of the subdominant minor (bars 234, etc.), and the chromatic supertonic triad and discords (bars 242-245) should be noted.

(k) The first portion of the episode, modified so as to end with a perfect cadence in C minor (the tonic), is here interpolated between the close of the principal subject and the commencement of the coda.

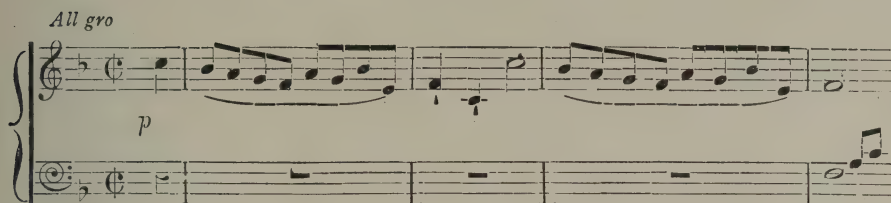
(l) The coda is founded on the second subject. Bar 298 forms the chord of the Neapolitan sixth in C minor.

Ridley Prentice marks the coda as commencing in bar 262.

(a)* SONATA No. XV†, IN F MAJOR.

First two movements (K. 533), (1788). Finale (K. 494), (1786).

THEMATIC SCHEME.



In three movements.

FIRST MOVEMENT—"ALLEGRO," IN F MAJOR. SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(b) First Subject in Tonic.	1-32 ¹	(g) Bars 102 ⁴ -145 ²	(h) First Subject in Tonic (first 8 bars only).	145 ⁴ -153 ²
(c) Bridge-passage or Transition.	32 ⁴ -41 ¹		(j) Bridge-passage or Transition (lengthened).	153 ⁴ -168 ¹
Second Subject in C major (Dominant).	41 ³ -89 ¹		Second Subject in Tonic.	168 ³ -226 ¹
(d) { § 1. 41 ³ -66 ¹ . }			(k) { First §. 168 ³ -193 ¹ . }	
(e) { § 2. 66 ² -89 ¹ . }			{ Second §. 193 ² -226 ¹ . }	
(f) Codetta.	89-102		{ (greatly lengthened). }	
Double bar and repeat.			(l) Codetta in Tonic.	226-239
			(m) Double bar and repeat.	

SECOND MOVEMENT—"ANDANTE," IN B FLAT MAJOR (KEY OF THE SUBDOMINANT).

(a) SONATA FORM.

(b) EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
First Subject in Tonic.	1-18	(f) Bars 47-72.	(g) First Subject in Tonic (incomplete).	73-86
(c) Transition.	19-22		Transition.	87-90
Second Subject in F major (Dominant).	23-46		(h) Second Subject in Tonic.	91-114 ¹
(d) { § 1. 23-33 ¹ . }			{ § 1. 91-101 ¹ . }	
(e) { § 2. 33 ³ -46. }			{ § 2. 101 ³ -114 ¹ . }	
Double bar and repeat.			(j) Coda.	114-122
			Double bar and repeat.	

* These index-letters bear reference to paragraphs correspondingly marked, which occur in the subsequent text.

† See Sonata XIV, first movement (a), paragraph ii, page 105.

‡ The symbol § is here employed to denote a section of a subject.

THIRD MOVEMENT—"RONDO" ALLEGRETTO, IN F MAJOR. (a) OLDER RONDO FORM.

		Bars.
(b)	<i>Principal Subject</i> (first entry). <i>Ternary Form</i>	1-50
	{ Part i, Melody in F major 1-12	
	{ Part ii, Founded on figures in first melody 13-38	
	{ Part iii, Repetition of Part i, slightly varied 39-50	
(c)	<i>Episode I</i>	51-100
	{ First section, Melody in D minor 51-67 ¹	
	{ Link 67	
	{ Second section, Melody in B flat major 68-79 ³	
	{ Modulating and ending on a half-cadence in F minor.	
	{ Link, leading to 79-82	
	<i>Principal Subject</i> (second entry), first twelve bars only	83-94
(d)	<i>Episode II, "Minore,"</i> in F minor (Tonic minor) <i>Ternary Form</i>	95-116
	{ Part i in F minor and A flat major 95-102	
	{ Double bar and repeat.	
	{ Part ii, Passage modulating and ending on half-cadence in F minor 103-108	
	{ Part iii, Repetition of Part i in the key of F minor 109-116	
	{ Double bar and repeat.	
	*Link (Maggiore) leading to	116a-119
	<i>Principal Subject</i> (third entry), partial reappearance only	120-151
	{ (a) Repetition of Part i, varied slightly 120-131 ³	
	{ Link of five notes 131 ³⁻⁴	
(e)	{ (b) Repetition of portion of Part ii (bars 19-30) 132-151	
	{ transposed into the key of the Tonic, and merging into a connecting passage leading to the	
(f)	<i>Coda</i>	152-187

FIRST MOVEMENT.

(a) It is rather an interesting fact that Mozart wrote the Finale of this sonata about eighteen months before the first two movements. The latter were composed as an independent work, and with no idea of their being thus incorporated with the earlier written movement. The Rondo was written in 1786, and was one of various short pianoforte pieces composed for particular occasions and persons during Mozart's Vienna period. Otto Jahn remarks that "it has been arbitrarily but not altogether unsuitably combined into one sonata with two other movements, composed on January 8, 1788."

These movements are not included amongst the *sonatas*, in Köchel's Catalogue, but are entered simply as "Allegro and Andante für Klavier," No. 533, whilst the Rondo is entered as "Rondo für Klavier," No. 485.

(b) This subject is of somewhat unusual length for Mozart and, with one exception (*viz.*, in the Finale of Sonata XII, where the first subject is

extended to thirty-five bars) is the longest one to be met with in movements in this form throughout his pianoforte sonatas. The length is caused by constant repetitions wherein inversion of the parts is a prominent feature. The construction of the subject, and its variety of treatment, should be carefully studied. Points to be noted are:

The tonic pedal, bars 4-8; the transference of the melody to the bass in bar 8, and the consequent inversion of the parts when the accompaniment enters in bar 12; the tonal sequence (bars 16-17) which forms a new continuation to the phrase which starts in 13 (compare with bars 5-8), but which makes a fresh start in 15, with the parts re-inverted; and the interrupted cadence, bars 21-22, which leads to a cadential repetition of the preceding passage. This repetition commences with the parts again inverted, and culminates in the very interesting imitational passage founded on the opening motive, bars 27-32, with which the subject closes.

(c) The transition is founded entirely on the opening bars of the first subject. Although this subject ends on the first beat of bar 32, and the transition does not commence till the fourth beat, the imitational passage, which starts in bar 27, continues unbroken till bar 37, the bass taking up the imitational figures during the break. The remainder of the transition is worked on a portion—four notes only—of the opening motive of the first subject, the passage ending on a half close in *C minor*: VI_{It. 6} V.* Thus we meet here with another instance in which the key of the second subject is approached through that of its tonic minor.† Bar 39¹ forms the first inversion of the chromatic supertonic ninth in *C minor*.

Richter concurs with the view that the first subject continues to bar 32 (see the accompanying Thematic Scheme). On the other hand, Dr. Fisher considers that the first subject ends, and the transition commences, in bar 8. Had there been a full close in bar 16, at the end of the repetition of the opening melody, he would have looked upon these bars as a part of the first subject. As it is, however, he considers that the whole passage, from bar 8⁴ to bar 41, must be regarded as the *bridge passage*. He does not consider that the cadence, in bar 32 (though he marks it as the end of the second sentence) causes any break in the passage.

In cases such as this, where it is possible that more than one opinion may be held, a comparison between the corresponding portions of the exposition and the recapitulation is very often a guide in helping to a decision. In this instance, how-

* Richter calls this cadence a half-cadence in *G major*, and that at the end of the second transition (bars 167-168) a half-cadence in *C major*.

† See first movements, Sonatas VIII and XII.

ever, the first portion of the exposition is so curtailed on its repetition in the recapitulation—i.e., from forty-one bars in length to twenty-three—that such comparison throws no light upon the point in question.

(d) The first of the two sections into which the second subject divides, is worked entirely on its own first phrase (bars 41³-45²). The responsive phrase commences a tone higher, in the key of D minor, with the same opening motive, accompanied in the bass by a figure of which rather prominent use is made during the movement. For not only is the figure itself variously worked both above and below the subject, but the *principal motive of the second § of this subject* is also founded upon it.

After closing with a perfect cadence in its original key of C major, the foregoing sentence is repeated varied, commencing with the melody transferred to the bass. This is answered, in the treble, a half-bar later by imitation at the octave, whilst, in the second phrase, the triplet figures in the bass of bar 54, are answered in contrary motion in the treble of 55. The remainder of the section consists principally of variations on the same motive, taken alternately in the treble and bass. It ends on an inverted cadence in G major. The bass, in bars 57⁴-59¹, should be compared with that in bars 45⁴-47¹, and its *inverse movement* noted.

(e) The second section commences with a new phrase* announced in the bass alone, ending, bar 70¹, on the note G, which note is prolonged, and forms a pedal. Over this pedal the previous phrase, transferred to the treble, is repeated and much lengthened, and with imitation between the upper parts. It starts in bar 73, in which the tenor is a free imitation, by *inverse movement*, of the treble in 72, and then continues for two further bars in *close imitation* of the same voice, at the interval of a fourth below. The phrase ends, bar 78¹, on a perfect cadence in D minor. Bars 78-82¹, modulating back to the key of C major, give the impression of being a cadential repetition—though a very modified one—of the latter part of the preceding passage, which is further prolonged through the use of the *interrupted cadence* (bars 81-82). The latter leads to still further cadential extensions which continue to bar 89¹, where the second subject finally closes on a perfect cadence in C major.

The alteration from the chromatic supertonic harmony, in bars 82 and 84, to that of the chord of the German sixth, in 86, with the corresponding and effective modification of the scale passage, should be carefully noted. Also the unusual method of writing a dot, in the place of a tied note, on the first beat of the bar, in the syncopated passage, bars 74-75.

* The opening figure is, however, founded on that in the bass, bars 45⁴-47¹.

In his book, "Die Grundzüge der Musikalischen Formen," Richter analyses the movement, not only as regards its "form," but with special reference to its subdivision into sentences and phrases. We have already drawn attention to two details of *key* in which our views do not concur, and we shall now discuss the question as to the phrasing of a passage upon which again our views differ.

In the second section of the second subject we have marked the perfect cadence in D minor, bars 77-78, as forming the dividing point between two phrases. Richter, however, considers that the second phrase ends earlier, viz., *in and with bar 75*, and that the third extends from *bar 76 to bar 81*. Whether he looks upon the phrase as closing with the end of bar 75, as his text would seem to imply, and as is actually marked on his accompanying excerpt from the music, or whether he considers it to take place on the first beat of the following bar, we are equally unable to follow the reasoning of his analysis. We have marked bar 78 as the close of the second phrase for the twofold reason, viz., that (i) there is a definite perfect cadence at that point, and (ii) this cadence is immediately followed by what (as above mentioned) gives an undoubted impression of forming a cadential repetition—free and extended though it be—of the latter part of the preceding passage. If, however, the phrase is considered to close instead with the end of bar 75, we shall find, on the one hand, that the division between the phrases takes place *between* the last two notes of the imitational passage, the bass, at this point, taking up the imitation. And, on the other hand, by marking the new phrase, in this instance, as commencing on the strong accent, *an instance in which there is no question of overlapping of the phrases*, it is being considered to *start* on a chord whose bass note is the final note of the preceding passage of imitation.

And even if we consider that the phrase continues the one beat further and ends on the accent, in bar 76, thus obviating the above objections, we still do not feel we have reached its close. For the whole of bar 76 is written on the second inversion of the chord of D minor, used cadentially, and leaves the ear waiting for the following perfect cadence in this key, of which this bar forms the antepenultimate chord.

(f) The triplet figures in the codetta are derived from the first section of the second subject. The whole of the passage (bars 89-102) is usually looked upon as forming the codetta. Dr. Fisher, however, considers that bars 89-95 form a third section of the second subject, and that the codetta only commences in bar 95. For the reasons given below we prefer the former analysis:

(i) On account of the shake in bar 88. For, as we mentioned in an earlier sonata,* a shake is so often incidental to the final cadence of the second subject, that the appearance of that ornament at a *possible point* is frequently looked upon as the determining factor in cases which might otherwise be doubtful.

(ii) A comparison between the passage which precedes bar 95, and that which follows, shows that bars 96²-97¹ and 98²-99¹ are but repetitions of 91²-92¹ and 94²-95¹. *In all four instances, not only the succession of the chords, but the bass also, is alike*, and, in the treble, the only difference is in the *inverse movement* of the individual broken chords.

It seems to us, therefore, the simpler and more consistent analysis to look upon bars 89-102 as forming *one passage*, consisting entirely of cadential repetitions, and that the division in bar 95 is of a somewhat arbitrary character.

(g) The free fantasia is worked on figures drawn from both subjects, and from the codetta. It commences in the key of C minor with the opening motive of the first subject in combination with triplet figures taken both from the codetta and the second subject. The first sentence comes to a close in the key of G minor, and is then immediately repeated, *inverted and overlapping*, and modulating, ending this time on a half-cadence in D minor.

In the latter key, in bar 125, an interesting passage commences, worked on the opening motive of the second subject, accompanied by an imitation of the figure which, in the exposition, is not announced until the *second phrase* of this subject. This figure is worked above and below the motive, the parts being alternately inverted and re-inverted at each succeeding repetition. And, as each of these repetitions occurs respectively in the keys of D minor, G minor, C major and F major, the whole passage forms a modulating sequence. Following on this, the motive is taken in both parts together, the bass imitating the treble at a half-bar's distance, first at the interval of the fifth below (in the key of B flat major) and afterwards, modulating to the key of F major, at the interval of the octave. In bar 137, the motive is taken in both parts simultaneously, by contrary motion.

The section ends with a reproduction of the final bars of the codetta, taken on the dominant seventh of F major.

(h) Only the first eight bars of the first subject are heard in the recapitulation.

* No. 8, in A minor, second movement (e), page 50.

(j) The transition, starting with the opening motive of the first subject, taken in the bass instead of, as originally, in the treble, reappears lengthened by the interpolation of a freely modulating sequential passage. This is worked on the *second four-quaver figure* from the above motive.

The keys passed through during the transition are: F major, D flat major, B flat minor, F minor, D flat major, B flat minor, A flat major and F minor, in the last of which keys the passage ends on a half-cadence: VI_{It.6}, V.*

In bar 160, the four-quaver figure is transferred from the bass to the treble where, in 164, it reverts from *the second*, to *the opening four-quaver figure* of the same motive. From this point to the end of the transition is an exact transposition of the corresponding portion of the original passage into the key of F minor.

(k) The second section of the second subject reappears much modified and lengthened. The first alteration occurs in bars 200-201, where the opening sentence comes to a full close after eight bars. Particular attention should be given to the most interesting passage which immediately follows. Here, the opening bars of the first subject and of the second section of the second subject, are taken simultaneously, the latter forming a counter-subject to the former.

Of the bass-part of this passage Banister remarks that it "makes an admirable *counter-subject*, there is no effort to fit it in, as is so often the case in second-rate works: no necessity for explanatory justification." And, of various passages of imitation in the movement, he goes on to remark: "In all these cases observe that the imitation overlaps the part imitated; which, indeed, is of the very essence of vivid imitation. . . . In these quoted passages, antecedent and consequent are brought together contrapuntally, after the manner of a *stretto*."

(l) This passage is a transposition of the original codetta into the key of the tonic.

(m) See Sonata II, first movement (l), page 9.

SECOND MOVEMENT.

(a) See Sonata I, second movement (a) and (f), page 4.

(b) More than one view is held with regard to the construction of the exposition in this movement. The analysis given in the accompanying Thematic Scheme is in accordance with Dr. Hadow's view. Others, how-

* See footnote * to (c).

ever, consider that the first subject ends in bar 14, the transition, in bar 33, and that the second subject, consisting of one section only (the passage which we have marked as *the second section*) begins only in bar 33, and lasts until the double bar.

The view that the first subject ends on the inverted cadence in bar 14, seems to us unsatisfactory, as the cadence at that point sounds very inconclusive. It may be added also, that Dr. Hadow looks upon the first subject as a ten-bar theme* ending first, on the cadence in the dominant key, and then "repeated bar for bar till it comes to the cadence where it breaks off into four bars of transitional episode."

It is interesting to note that, according to either of these two analyses, the *recapitulation* of the *first subject* ends at exactly the same point, viz., at the repetition of the cadence (which here reappears with inversion of the parts) to which we referred above as sounding inconclusive. This, according to Dr. Hadow's view, is, of course, only a *partial re-entry* of the subject. Whilst feeling quite clear as to the fact that the first subject does not end in bar 14, that being the middle of a sentence, Dr. Hadow adds that it is a "disputable point" and he does not think "any solution would altogether escape criticism." He continues: "To make it the end of a paragraph depends on the belief that the first subject must always end on a full close in the tonic, which, with Mozart, is not the case," and he quotes the first movement of Sonata XVI, where the dominant close, though delayed, is deliberately repeated in the recapitulation.†

(c) The short transition is sequential in character. Modulating through G minor, it ends on a half-cadence in F major.

(d) The first section of the second subject is founded on the first subject. It starts with the opening motive taken in the bass, accompanied by a new counter-subject in the treble. Note the series of chromatic chords, bars 28-30, viz., F major, I_{b9c} (with false notation F# = G♭) resolving enharmonically on to ♭vii^o, followed by ^(II_{b9e}) #iv^o_{b7d}. The last

chord resolves on to the first inversion of the chord of F major (the tonic chord of the passage).

(e) The second section of this subject consists of a new theme, which starts over a tonic pedal.‡ The sentence is prolonged by cadential repeti-

* The second phrase of this theme is lengthened from four, to six, bars by the free sequential imitation of bars 43-62, in bars 63-82.

† See Sonata XVI, first movement, a and b, page 126.

‡ Note that this pedal commences with the last chord of the previous section.

tions in both phrases, and incidentally touches the keys of F minor and A flat major. The chords of the Neapolitan sixth, in bar 40, and of F major II_{9b}, bar 44, should be noted.

(f) From bar 47 to bar 59, this section is worked on the opening motive of the first subject accompanied by passages of semiquaver figures founded on those in the second section of the second subject.

It commences with the motive taken in the bass, in similar manner to the opening bars of the second subject. In bar 51, the parts are inverted, and re-inverted and again inverted in bars 55, and 57, respectively. The passage starts in the key of F major, which, however, is immediately quitted, and it modulates through D minor, B flat major, G minor, C minor, D minor and G minor, and ends on an inverted cadence in A major. The last chord of this cadence is, however, quitted as the dominant of D minor, in which key the second portion of the free fantasia commences.*

This is a very interesting passage of sequential character worked on the opening motive of the *second phrase* of the first subject, with free imitation between the parts. It starts in D minor and, modulating freely, touches the keys of G minor, B flat major (dominant seventh only), C minor, E flat major (dominant seventh only), F major (dominant seventh only), and G minor, ending on the dominant seventh of B flat major, to lead into the recapitulation in that key.

(g) There are two special features to be noted in bars 82³-86, which form the last phrase of the curtailed re-entry of the first subject (see b).

(i) They are an inversion of the original phrase (bars 10³-14²) with which they should be compared; and

(ii) They are another instance in which both subjects *are brought together* in the recapitulation, the accompaniment of triplets of semiquavers (bar 84) being derived from figures in the second section of the *second subject*.*

(h) The opening bars of this subject reappear inverted.

(j) The short coda consists of a series of cadential repetitions. It commences with a three-bar phrase ending on an interrupted cadence. The following phrase, which is the final one of the movement, is also a three-bar phrase lengthened to five by cadential repetitions. The enhanced effect of the interrupted cadence, bars 116-117, owing to the transient modulation to G minor, and the momentary suggestions of the keys of E flat major, and C minor (117-118) should be noted.

* See Sonata III, third movement, footnote, page 20.

† See the recapitulation of the *second subject* in the first movement of this sonata (k).

THIRD MOVEMENT.

(a) As in the case of most of the previous Rondos with which we have already met in these sonatas, this movement can be viewed from the two standpoints mentioned in the earlier Rondos, viz., from that of the older, and from that of the newer—the Rondo-Sonata, type. And even where opinions agree as to the *type* of form, we find occasional differences as to the analysis of certain portions, and details, of the movement.

The view which seems to be the most generally accepted is that the movement is in the older Rondo form, and that the principal subject lasts for the first fifty bars. According to this view, therefore, the subject is in regular ternary form. Owing probably, however, to its great length, and, in the case of its third entry, also to the fact that the fine coda is principally founded on it, there is only a partial reappearance of the principal subject at each of its subsequent entries (see Thematic Scheme).

A second view, whilst agreeing with the previous one as to the movement being in the older Rondo form, differs from it as to the length of the principal subject, which it considers as ending in bar 12. According to this view, bars 13-38, which, in the above analysis, are marked as Part ii of the principal subject, form a first *episode*, and bars 39-50 a *complete second entry of the principal subject*.

Still another opinion so far agrees with the latter of the above, as to consider that the principal subject is only twelve bars long, and that bars 39-50 form a second complete entry of it, but, according to this view, the movement is in the *Rondo-Sonata form*, the first fifty bars forming the exposition thus: first subject to bar 12; bridge-passage to 22; second subject to 34; bridge-passage to 38; second entry of first subject to 50.

(b) The opening twelve-bar sentence (analysed on the accompanying Thematic Scheme as forming *Part i only* of the principal subject) divides into two six-bar phrases. The first ends with momentary modulation to the key of the dominant,* the second with a full close in the tonic. Part ii opens in the key of the dominant with a melody founded on that in Part i. This section contains four phrases (the fourth being a cadential repetition of the third) followed by a codetta of four bars, after which a short link leads into the repetition of Part i = Part iii.

(c) The first episode, though it is not written in what is generally

* See Sonata III, third movement, footnote * to (k), page 20.

understood by the term *binary* form, divides into two distinct sections. It opens with a vigorous phrase in D minor, which is in great contrast to the character of the principal subject. Bars 51-52 are repeated sequentially in 53-54. The responsive phrase, however, returns to the more quiet figures of the principal subject, on which it is founded. It ends on a half-cadence, D minor VI_{G.6} V, after which the whole of the preceding eight bars are repeated, closing, the second time, on a full cadence in the same key.

It should be noted that the series of turns heard during the final cadence, forms a melodic sequence, modulating to B flat major, in which key the second portion of the episode commences.

This section contains another fresh melody which—to quote a remark of Banister's—forms a "quiet appendix" to the episode. It passes incidentally through the key of G minor, and ends on a half-cadence VI_{G.6} V, in F minor. A short link follows leading to the second entry of the principal subject, of which, as mentioned above, only a portion, i.e., Part i is here heard.

(d) This episode is in a new key and is a perfectly regular example of simple ternary form.*

The first phrase of Part i forms a descending sequence, in which the upper parts are written in double counterpoint, and the alto imitates the treble at the interval of a fifth below. The responsive phrase modulates to the relative major, closing on a perfect cadence in this key. Part ii commences with some slight development of the opening motive, treated sequentially in the keys of B flat minor and A flat major, after which Part i is repeated—forming Part iii—with the first phrase inverted, and the second modified, so as to end with a full cadence in F minor. Note that by the inversion of the above phrase the imitation now takes place between the alto and bass, and that the interval between the imitating voices is therefore also inverted, and becomes that of a *fourth above*. A short link in the major mode leads to the third entry of the principal subject.

(e) This passage was heard originally near the commencement of the movement in the key of the dominant, and it is *its recurrence at this particular point in the key of the tonic*—a feature characteristic of the Sonata-Rondo—which inclines some theorists to analyse the movement on the basis that it is an *irregular* example of the newer type.† Viewed, how-

* See Sonata IV, second movement (c), page 24.

† Irregular, because it contains two episodes in place of one, and also an extra entry of the principal subject between the exposition and the recapitulation.

ever, from the standpoint of the older Rondo form, with a principal subject of fifty bars, the construction of the movement shows itself as quite *regular*. And, moreover, by this means we are enabled far more easily to obtain not only a grasp of the movement as a whole, but of the details and arrangement of its contents.

For these reasons, therefore, an analysis of it on these lines appeals to us as the better, because assuredly it is the clearer, and simpler of the two methods.

Note the chords of F major II_{7c} (bar 143), and bVI_{G.6} (bar 151).

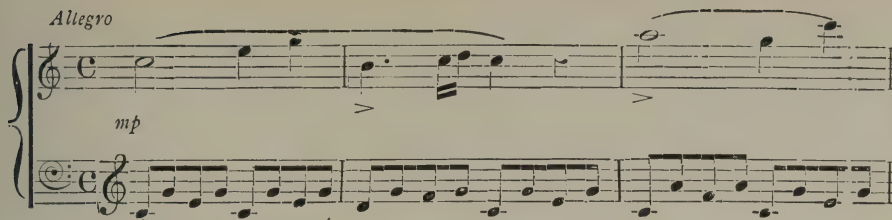
(f) The Coda commences with a fine passage extending over several bars, worked contrapuntally on the opening motive of the principal subject. In this passage, the motive, *freely imitated*, is taken successively in each of the voices. After the repetition of a few bars from the second portion of the principal subject (bars 30, etc.), transposed into the key of the tonic, the movement closes with yet another recurrence of its opening bars, being this time a shortened version, to which a new accompaniment in counterpoint is added.

Dr. Fisher does not consider the Coda to commence till bar 170. He takes the view that the movement is in *Sonata-Rondo* form, and that the passage, bars 136-170,* form a much extended recapitulation of the second subject.

* Owing to the difference of method in his analysis, in numbering the bar containing the second ending to Episode II, these bars are numbered respectively 137 and 171.

SONATA No. XVI, IN C MAJOR (K. 545), (1788).

THEMATIC SCHEME.



In three movements.

FIRST MOVEMENT—"ALLEGRO," IN C MAJOR. SONATA FORM.

(a)*	EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
	First Subject in Tonic.	1-4	(e) Bars 29-41.	(f) First Subject in F major (Subdominant).	42-45
	Transition.	5-13		(g) Transition.	46-58
(c)	Second Subject in G major (Dominant).	14-26 ¹		(h) Second Subject in Tonic.	59-71 ¹
(d)	Codetta.	26 ² -28		Codetta.	71 ² -73
	Double bar and repeat.			(j) Double bar and repeat.	

ALTERNATIVE SCHEME.

(b)	First Subject.	1-12	Bars 29-41.	First Subject in F major (Subdominant), modulating to Tonic.	42-57
	No Transition, 1-bar Prelude.	13		No Transition, 1-bar Prelude.	58
	Second Subject.	14-26 ¹		Second Subject.	59-71 ¹
	Codetta.	26 ² -28		Codetta.	71 ² -73
	Double bar and repeat.			Double bar and repeat.	

SECOND MOVEMENT—(a) "ANDANTE," IN G MAJOR. (b) KEY OF THE DOMINANT.

(b) EPISODICAL FORM.

(c)	PART I.	Bars.	PART II.	Bars.	PART III.	Bars.
	Part i:		(d) Episode.		(e) Repetition of first sentence of PART I.	
A	Sixteen-bar Sentence in Tonic.	1-16				49-64 ¹
(i)	8 bars ending on half-cadence 1-8.		Eight-bar Sentence in G minor and B flat major.	33-40		
(ii)	Variation of the above 8 bars, ending on full cadence 9-16.		Eight-bar Sentence in C minor and G minor.	41-48	(f) Coda.	64 ¹ -74
	Double bar and repeat.					
B or B A ²	Eight-bar Sentence in D major (Dominant).	17-24				
?	Repetition of second 8 bars of Part i, in Tonic.	25-32				
	Double bar and repeat.					

* These index-letters bear reference to paragraphs correspondingly marked, which occur in the subsequent text.

THIRD MOVEMENT—(a) RONDO,* “ALLEGRETTO GRAZIOSO,” IN C MAJOR.

								Bars.
(b) <i>Principal Subject</i> (first entry)								To 8 ¹
Eight-bar sentence in Tonic.								
<i>Double bar and repeat.</i>								
(c) <i>Episode I</i> , in G major (Dominant)								82—161
Link								162—201
<i>Principal Subject</i> (second entry)								202—281
(d) <i>Episode II</i> , in A minor (Relative minor)								282—481
Link								482—51
<i>Principal Subject</i> (third entry)								522—601
(e) <i>Coda</i>								602—73

* This Rondo, transposed into the key of F major, has been incorporated as Finale into a two-movement sonata in the above key (see Sonata XIX).

FIRST MOVEMENT.

(a and b) It is interesting to take notice of the variety of ways in which the exposition of this little movement is capable of being analysed. We have met with several full analyses of the whole movement. This is probably due to the fact that it is so frequently quoted by writers, as an example with respect to various points on musical form—more frequently, it would seem, than either of the other pianoforte sonatas by Mozart.

The first point on which opinions differ is as to the length of the first subject, which is variously considered to be four, eight, and twelve bars long. Several writers agree in regarding it as ending in bar 4, and several more, as ending in bar 12, but so far we have met with one writer only who marks the close in bar 8.†

In the first movement of Sonata I (to which the student should refer) we have drawn attention to the fact that there is a difference of opinion as to (i) whether the first subject *must be at least eight bars in length*; and (ii) whether, in his movements in sonata form, Mozart *invariably* intended that some of the bars should form *a separate and distinct passage of transition*. It should be noted that in Ridley Prentice's analysis referred to above (and given in detail in the footnote) we find marked both the first subject of eight bars' length, and the separate passage of transition.

† Ridley Prentice analyses the exposition thus:

Bars 1-8, first subject; bars 8-12, introduction to second subject; bars 13-26, second subject in G (dominant); and bars 26-28, coda. He remarks: “*The first subject* contains two distinct four-bar sentences, the latter of which develops into the introduction to *second subject*; 13 is an extra bar, the *second subject* containing afterwards two two-bar and two four-bar sections.”

On the other hand, however, bars 5-9³ form an unbroken sequence, and the impression of "uninterruptedness" produced *by the continuation of the sequence through bar eight to bar nine* is, to us, stronger than any *cadential feeling* produced by the particular form of the progression of dominant to tonic harmony, bars 7-8. With reference to the other two views, viz., as to whether there is, or is not, a separate passage of transition in this movement—the first subject accordingly ending either in bar four, or bar twelve—we can but draw the student's attention to the fact that these two differing opinions exist.

Another interesting point at issue upon which we must touch before leaving this portion of the exposition, is as to whether bar thirteen is (a) the last bar of the transition; or (b) the initial bar of the second subject; or (c) to be considered apart as a *bar to itself*, forming what Goodrich terms, a "prelude of one measure" to the second subject.*

Probably the last named view is the one most generally held.

For, of the various writers who consider that there is *no specific passage of transition in this movement*, several, also, do not look upon bar thirteen as belonging to the second subject. Banister, for instance, remarks that the first subject ends on the half-close in the tonic, in bar twelve, and adds: "Then, however, most dexterously, bar thirteen implies the dominant to the new key, and the *second subject enters at bar fourteen.*"

Hadow's remarks on this passage are of special interest, for he is describing the methods adopted by the eighteenth century composers in approaching the second subject as compared with the method adopted by Beethoven, and then draws attention to this passage as being "a curious compromise between the two." The former, he writes, "often bring their transitions to a close in the new key and start the second subject on the same chord on which the episode has just ended. With Beethoven, it is the almost universal practice that the transition should end in some key other than that of the second subject,† so that the entry of the subject gives us all the pleasure of a fresh modulation." Of analyses, in which bar thirteen is marked as the initial bar of the second subject, we have so far met with three instances, viz., in that by Ridley Prentice, and in those to be found in the "Academic Series of Classical Music for the Pianoforte" (Messrs. G. A. Holmes and F. J. Karn) and the Cotta edition of Mozart's sonatas.

* "Complete Musical Analysis," by A. J. Goodrich.

† "Or, at least, on some chord other than the tonic chord of the second subject." "Sonata Form," by W. H. Hadow.

(c) The remark made in an earlier sonata that it is unusual for a second subject to consist of one section only, does not, of course, refer to movements of a short, simple description such as this.

Note that bars 18-21 form a descending tonal sequence.

(d) These bars are usually considered to form a codetta. However, in one analysis of the movement with which we have met, the second subject is marked as continuing to the double bar. (See § f, in the first movement of the previous sonata.)

(e) The short free fantasia is worked on the figures from the codetta, alternating with ascending and descending scale passages founded on those heard in the transition. It starts with a repetition of the codetta figures, here transposed from G major, to G minor and, after modulating through the keys of D minor, A minor, C major and again A minor, ends on the dominant seventh in F major, *the key of the subdominant*, in which very unusual key the recapitulation of the first subject takes place.

(f) The re-introduction of the first subject in the above unusual key renders this sonata specially notable, as few examples of the device are to be met with.

The origin of this device is attributed to the desire that the relationship between the keys of the two subjects in the recapitulation, should correspond to the relationship existing between their original keys in the exposition. (In both parts the key of the second subject is a fifth higher than that of the first subject.)

In the "Academic Series of Classical Music,"* it is explained as "a survival of an old custom in the earlier sonatas, of transposing *both* subjects as in ancient binary form."

(g) The transition reappears lengthened, the whole of the first phrase being repeated, with the parts inverted, and this time modulating to C major (the tonic).

In the analysis of this movement, as given in (b) on the Thematic Scheme, the whole of the above passage (with the exception of the last bar) forms a portion of the first subject. According to the latter analysis, therefore, in the recapitulation, it is the first subject itself which, half-way through, modulates from the unusual key of the subdominant to the usual one of the tonic.

(h) The second subject reappears in the key of the tonic.

(j) See Sonata II, first movement (1), page 9.

* Referred to in § (a and b).

SECOND MOVEMENT.

(a) In Sonata XIV we called attention to the interesting fact that the second section of the second subject in the Finale is founded on the same motive as is the second section of the second subject in the first movement. In this sonata we meet with an example of intimate connection, this time existing between all three movements, the opening motive in each case (and in the first movement, of the second subject as well) being founded upon the intervals of a broken chord.*

Many instances of this method, which thus weaves so close a relationship between the movements, are to be met with in the works of both Haydn and Mozart, and in those of all the great modern composers. With the latter the idea has naturally been developed, in some cases taking the form of a striking feature—or even passage—from one movement being interwoven with another. In others—notably in the works of Brahms and Liszt—several movements are founded on variations of one subject.† Other devices which have the same object in view, viz., that of securing basic unity throughout a lengthy composition consisting of several movements, or parts, are:

(i) *L'idée fixe*, or “representative theme” (of which H. Berlioz was the originator), the recurrence of which throughout the work is always connected with the same definite idea; and (ii) Wagner’s “leit-motive” or “musical visiting cards” as a present-day writer wittily describes them, because certain of these “figures” or “themes” always intimate the presence or herald the approach of some particular character in the opera.

(b) Whilst usually analysed as in “episodical form” (as in the accompanying Thematic Scheme) this little movement is occasionally referred to as a *Rondo*. In the “Academical Series of Classical Music for the Pianoforte,” it is analysed according to the first of the above-mentioned methods, but a note is added to the effect that the three appearances of the subject create a Rondo in slow *tempo*. On the other hand, however, according to another authority, the movement *cannot* be considered a Rondo because, at the first repetition of the opening theme, *the second half of it only is repeated*.

The key in which the movement is written, viz., that of the dominant, is rather unusual.‡ The reason for this limitation of key is that, in by far the greater number of instances in regularly constructed sonatas in

* Using the word “motive” in its more extended sense, in which it may consist of two to four bars.

† These are termed “transformations” or “metamorphoses” of themes.

‡ See, however, the slow movement in Sonata VI, § a, and its footnote † (page 36), and also the slow movement in Sonata XVIII.

the major mode, the key of the dominant has already been made very prominent in the first movement, as the key of the second subject.

(c) In Part I of this little movement (bars 1-32), we meet with another example, the form of which it is impossible to classify definitely as either binary or ternary.

It is constructed as follows:

Its Part i is a sixteen-bar sentence in the tonic, the second half of which is a varied repetition of the first eight bars, also further modified at the close, to end with a perfect, instead of with a half, cadence. A new eight-bar theme in the dominant (17-24) follows,* after which, in bars 25-32, a return is made to *the second half of Part i*.

This return is characteristic of *binary form*, as is also the division of the thirty-two bars into two equal portions, each followed by double bars, and repeated. Yet, notwithstanding the above, owing to the fact that the return (in bar 25), though not to the opening bars of the movement is, in fact, a return to a *variation of them*, the impression conveyed is decidedly that of ternary form (i.e., statement, digression and *restatement*).

Percy Goetschius refers to it as being in "incomplete three-part song-form." He writes: "In the incomplete form the third part is considerably *shorter than Part I*, in consequence of reproducing only a portion, instead of the whole, of the latter . . . If the first part is a period of parallel construction, Part III may appear to be the consequent phrase; or it may be combined out of the essential members of both phrases." See "The Homophonic Forms."

It is an example somewhat different from that of the Tema and Variations forming the first movement of Sonata XI, to § b, in which, and its footnote, the student should refer (pages 72 and 73).

(d) This episode contains no new theme, but is founded entirely on those in Part I, to the sweet tenderness of which an indescribable pathos is added by the modulation from the major, to the minor, mode, in which most of this section is written.

Starting in the tonic minor, the episode modulates, in bar 37, to B flat major, and in 41, to C minor, after which a return is made to its original key of G minor.

Note the succession of chords, bar 43, viz., G minor: $\sharp iv^o_7$, I^c , $VI_{G.6}$.

(e) Only the first sentence of Part I is repeated.

(f) There is transient modulation to the key of the subdominant, in bars 65-66, repeated in 69-70. The second chord, in 70, is taken as an inversion of the supertonic minor ninth in this key, but quitted as an

* This theme is, however, founded on the foregoing one. The sequence in the melody, bars 17-20, and in both parts, bars 21-22, should be noted.

inversion of the *dominant minor ninth* in G major. The third chord forms that of the diminished seventh on the raised fourth in the latter key (= G major, II_b^b), and resolves on to the second inversion of the tonic triad (see Sonata VII, slow movement, footnote to coda), page 43.

THIRD MOVEMENT.

(a) This little Rondo is of the older type of form.

In the article on the "Rondo," in Grove's Dictionary, the distinction is drawn between a *Rondo* and a movement, or piece, in *Rondo-form*. When the principal subject ends with a full close, and is thus definitely divided from the following episode, the movement is a Rondo. When, however, there is no full cadence at this point, the movement (or piece) is not defined as a *Rondo*, but as being *in Rondo-form*.

(b) The principal subject is an eight-bar sentence of very regular construction, consisting of two four-bar phrases, each further subdividing into two contrasting two-bar sections. The second phrase is a variation of the first, modified to close on a full, instead of on a half, cadence. The rhythm of the entire movement is, in fact, unusually regular for, with the exception of the very last phrase, which is extended to five bars, four-bar rhythm continues unbroken throughout.

(c) The first episode is very short, consisting of one eight-bar sentence. It is founded on the principal subject, its *second phrase* starting with the opening section of that subject transposed into the key of the dominant. The short link starts on the chord of G, which changes, in bar 18, to the chord of the dominant seventh in C major, and leads to the second entry of the principal subject.

Prout remarks that: "In general, if after one eight-bar sentence ending in the tonic (as in this movement) the first modulation, supposing the piece to be in a major key, is to the key of the dominant, it is better to regard what follows as belonging to the chief subject rather than as episode, because in the majority of cases the music will be more of a continuation than a contrast." And of this movement in particular, he also remarks: "Had not Mozart expressly called this movement 'Rondo' we should certainly not have so regarded it; for one of the most distinctive features of the Rondo form—contrast of episode—is almost entirely wanting. As it is, we are compelled in analysing it as a Rondo to consider the chief subject as ending in bar 8; otherwise there is only one episode, and the piece is no longer a Rondo. Had not the composer himself so described it, we should have said that the movement was in ternary form."

(d) The second (and longer) episode is also founded on the principal subject. It is written in the relative minor key and starts with the opening section of that subject inverted, and accompanied in the treble by a new semiquaver figure.

Bars 30²-32¹ repeat the foregoing section with the parts re-inverted. The succeeding phrase ends on a half-cadence, in bar 36, the cadence being repeated and prolonged to bar 40, after which the whole of the foregoing portion of the episode is repeated in modified form—the first four bars having the parts inverted. It closes finally on a full cadence in A minor. The short link ends on the dominant seventh in C major, and leads to the third entry of the principal subject. The following chords should be noted: (i) The chord of the Neapolitan sixth in A minor, both in bars 33 and 47. In the former case, however, the chord is quitted as the first inversion of the chord of the submediant in D minor, through which key there is transient modulation; (ii) The chord of the augmented sixth in A minor, in the half-cadence, bars 35-36.

(e) The coda is founded on a combination of semiquaver figures taken from the second link, and the first episode.

Ridley Prentice considers that bars 60²-68, form a "closing subject," the coda commencing with this passage.

SONATA No. XVII,* IN B FLAT MAJOR (K. 570), (1789).

THEMATIC SCHEME.



In three movements.

(a)† FIRST MOVEMENT—"ALLEGRO," IN B FLAT MAJOR. SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(b) First Subject in Tonic.	1-20	(f) Bars 80-132.	First Subject in Tonic.	133-152
(c) Passage of Transition.	21-40		(g) Passage of Transition.	153-170
(d) Second Subject in F major (Dominant).	41-69		Second Subject in Tonic.	171-199
(e) Codetta.	70-79		Codetta.	200-209
Double bar and repeat.			(h) Double bar and repeat.	

SECOND MOVEMENT—"ADAGIO," IN E FLAT MAJOR (KEY OF THE SUBDOMINANT).
OLD RONDO FORM.

	Bars.
(a) <i>Principal Subject</i> (in Tonic) first entry. Ternary Form	1-12
{ Part i, Melody in E flat major 1-4	
<i>Double bar and repeat.</i>	
{ Part ii, Four bars containing slight digression 5-8	
{ Part iii, Repetition of Part i 9-12	
<i>Double bar and repeat.</i>	
<i>Episode I</i> , in C minor (Relative minor), Ternary Form	13-28a ³
{ Part i, New melody in C minor, modulating to G minor followed by repetition written out in full 13-20	
<i>Double bar.</i>	
{ Part ii, Modulating, sequential passage leading to 21-24	
{ Part iii, Repetition of Part i, modified so as to close with full cadence in C minor 25-28	
<i>Double bar and repeat.</i>	
Link, modulating and leading to	28a-31
<i>Principal Subject</i> in Tonic (second entry), partial reappearance only	32-35
<i>Double bar.</i>	
<i>Episode II</i> , in A flat major (Subdominant), Binary Form	36-47
{ Part i, Melody in A flat major, modulating to E flat major, followed by repetition written out in full 36-43	
<i>Double bar.</i>	
{ Part ii, Melody, modulating back to A flat major 44-47	
<i>Double bar and repeat.</i>	
Link, modulating, and leading to	48-51
<i>Principal Subject</i> (in Tonic), third entry, partial reappearance only	52-55
(b) <i>Coda</i>	56-63

* This sonata has also been arranged as a duet for piano and violin, though by whom the violin part was added is unknown. Franklin Taylor mentions that Mozart, in his own MS. list of his works, describes the sonata as "for piano alone." Augener's edition of Mozart's Pianoforte Sonatas, edited by Franklin Taylor.

† These index-letters bear reference to paragraphs correspondingly marked, which occur in the subsequent text.

noted. The eight bars contain the responsive phrase of the opening sentence, and its cadential repetition. Instead, however, of dividing equally into a normal four-bar phrase, and its repetition of similar length, the phrase is first contracted to *three bars*, and then, on repetition, is lengthened to *five bars* by slight extensions both at the commencement, and at the close.

(c) The principal portion of the transition is of very melodious character. It starts with two introductory bars in G minor, after which a melodious four-bar phrase in E flat major enters. This is immediately repeated and extended, modulating to F major (the key of the dominant), through C minor and B flat major, and again momentarily through C major, back to F. The concluding bars of the passage are more characteristic of the transition of the period.

(d) It is of interest to note that the opening phrases of this subject are formed by a *combination of the first motive of the first subject with a second motive, which is derived from the second motive of the same subject*.* These, transposed of course, into the key of the second subject, are now heard together instead of consecutively.

Instances in which the second subject is derived from the first subject, are to be met with fairly frequently in the compositions of the earlier classical composers, the device being a relic of the still older forms from which sonata-form was developed.

Prout remarks: "In modern compositions the second subject is mostly constructed of entirely different thematic material from the first; at the same time, the contrast must not be too violent; the second subject ought rather to be like a *continuation of the train of thought* of the first. The older composers frequently sought to obtain this by founding the first section of the second subject on a portion of the first subject presented in a new aspect."

In this instance, *the continuation of the subject* (which rather unusually consists of one section only)† is likewise founded on a small figure derived from the final notes of the second of the above motives.

In bars 45-48, the opening phrase of the subject is repeated on the chord of the diminished triad.

Owing to the freshness which the *inversion of the parts*, together with the new figures of accompaniment, gives to the passage (bars 57-69) it is possible that some analysers would mark it as forming a separate, and second, section of the subject. As, however, it is merely the accompaniment which is new, the passage itself being merely a modified, inverted repetition of what immediately precedes it, it seems more consistent to look upon both passages as belonging to the same section.

* See * page 129.

† See Sonata II, third movement, § c, page 12.

(e) The codetta consists of a four-bar phrase, repeated cadentially with slight modification and extension. The chord of F major, II_{b^b}, bar 74, should be noted.

(f) The free fantasia opens with an almost literal, though somewhat lengthened, transposition of the transitional passage. Commencing in the key of D flat major, it modulates through B flat minor, F minor, and C minor, to G minor, on a half-cadence in which key the first portion of the free fantasia closes. Bar 94 forms the chord of G minor, VI_{F.6}.

The remainder of the section is worked on the opening phrase of the second subject—first, on the entire phrase, but, after bar 116, the bold arpeggio figure is dropped, and the remainder of the passage is worked on the quaver figure alone. In bars 101-104, the phrase is taken on the tonic chord in G major, modulating, in the last bar, to C minor, on the dominant seventh in which key the phrase is repeated, in bars 105-108. In 109-117¹, the foregoing eight bars are repeated with the parts inverted, this time, however, on the tonic chord in C minor, and the dominant seventh in F minor. Bars 117-122 form a descending sequence, modulating through E flat major and C minor. In bar 125, the parts are again inverted, the music modulating to B flat minor. The § ends, after yet another re-inversion of the parts, on the dominant seventh in B flat major.

(g) The transition reappears modified so as to end in the key of the tonic.

(h) See Sonata II, first movement (§ 1), page 9.

SECOND MOVEMENT.

(a) Beyond the various details of construction given in the Thematic Scheme, the principal points which the student should note in regard to this movement are that:

(i) The "time" of the movement is really two crotchets to the bar, and not *four*, as is actually written.* The position of the cadences proves this; as now written, they invariably fall in the weaker half of the particular measures in which they occur, whereas, if the movement is re-written with the shorter measures not only will the cadences all fall naturally and regularly in the more strongly accented of the measures, but, in by far the greater number, the cadence-chord will also fall on the

* It is preferable to regard the time as two crotchets to the bar, because the accentuation of the greater part of the movement is $\frac{2}{4}$.

strong accent.* Moreover, when re-written as above, the sentences throughout the movement will prove to be of the normal eight-bar length, all regularly dividing into two four-bar phrases.

(ii) Considering that no portion of either of the two episodes is in any way modified on repetition, Mozart has made use of an unusual combination of methods in indicating these repetitions. For, in both cases, that of Part I *is written out in full*, whereas, in the later portion of each episode, he has had recourse to the more usual method, under such circumstances, viz., that of enclosing the portion within double dotted bars.

(b) The coda is founded on the episodes.

THIRD MOVEMENT.

(a) This is the only instance in these sonatas in which Mozart has chosen episodical form for the finale.†

We may here draw attention to the fact that, as in the case of some previous movements, this one also is wrongly barred. In this instance, however, correct barring is not obtained by halving the measures, but by shifting the bar-lines to a position immediately preceding what is now written as the third crotchet in the bar. That this beat should really bear the strong accent, is again proved by the position of the cadences throughout the movement.

(b) In an earlier movement we referred to Banister's definition of an episode as being "a movement within a movement." In this instance the construction of the episode is interesting, for, as a reference to the Thematic Scheme will show, it contains not merely *one*, but *two*, complete little movements, each of which is in perfectly regular ternary form. Each one of them is self-contained, that is to say, it closes with a perfect cadence in its own key; and, moreover, each has the two sets of double bars with repeat marks—one after Part i, and the second at the close of Parts ii and iii—a characteristic of independent small movements in this form, such as we are familiar with in the Minuet. A short link connects

* Stewart Macpherson explains that by the term "cadence-chord" is always to be understood the *final* chord of a phrase, save in such instances as the following, where the *two* harmonies occurring upon the final bass-note are conveniently regarded as *one*, and are, as a consequence, to be taken as together representing the cadence-chord:

(a) A half-cadence ending with a $\frac{6}{4}$ followed by a $\frac{5}{3}$ on the dominant bass.

(b) A perfect cadence, with a retardation of dominant harmony over the tonic bass.

(c) A half-cadence in which accented passing-notes (or appoggiaturas) delay the appearance of the final dominant harmony. ("Form in Music.")

† See, however, Prout's remark quoted in the third movement of the previous sonata, § c, page 131.

the two, and a second link at the end of the episode leads into a repetition of a portion of the principal subject which forms Part III of the movement. Details to be noted in the episode are that :

- (i) The opening bars are written on a tonic pedal ;
- (ii) Bars 27-28, in the keys of G minor and F major respectively, are of sequential character ;
- (iii) Bars 31-32, in C minor, modulating to B flat minor, are founded on the principal motive in the preceding melody, and form a short sequence ;
- (iv) The link, starting in bar 42, is founded on a little figure from the principal subject (bars 4-5) ;
- (v) Part ii of the second little movement opens in the bass with the repeated note figure with which its Part i commenced in the treble, but taken by inverse movement ; and bars 51-52 are an inversion of 47-48, the intervals in the treble of 51, being also taken by inverse movement ;
- (vi) The opening bars of the second link are founded on the chromatic scale-passage, first heard in bar 47. The passage is first taken in the bass, and then, with the parts inverted, it is imitated a seventh higher in the treble. The closing bars are a repetition of a passage from Part ii of the principal subject (bars 12-14).
- (c) The Coda is founded on passages from both sections of the episode. Bars 74⁴-78, are repeated in 78⁴-82, with the parts inverted and varied.

SONATA No. XVIII, IN D MAJOR (K. 576), (1789).

THEMATIC SCHEME.



In three movements.

FIRST MOVEMENT—"ALLEGRO," IN D MAJOR. SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(a)* First Subject in Tonic.	To 16 ¹	(f) Bars 59-98.	(g) First Subject in Tonic.	98 ² -106 ²
(b) Transition.	16 ² -27 ²		(h) Transition, modified and lengthened.	106 ² -121 ²
Second Subject in A major (Dominant).	27 ² -53 ¹		(j) Second Subject (in Tonic), second § reappears first.	121 ² -155 ¹
(c)† { § 1. 27 ² -41 ² . }			{ § 2. 121 ² -137 ² . }	
(d) { § 2. 41 ² -53 ¹ . }			{ § 1. 137 ² -155 ¹ . }	
(e) Codetta.	53 ¹ -58		(k) Codetta.	155 ¹ -160
Double bar and repeat.				

SECOND MOVEMENT—"ADAGIO," IN (a) A MAJOR (KEY OF THE DOMINANT).

(b) EPISODICAL FORM.

	Bars.
(c) <i>Part I</i> (or <i>Principal Subject</i>) in Tonic	1-16 ²
{ A. Melody in A major, closing on full cadence 1-8	
{ B. New four-bar phrase, with transient modulation to E major (Dominant) 9-12	
{ Return to <i>one</i> of the phrases in first melody 13-16 ² }	
Link of three notes—A sharp, B, B sharp	16
(d) <i>Episode</i> in F sharp minor (Relative minor), Ternary Form	17-41 ¹
{ Part i 17-26 ¹ }	
{ Melody in F sharp minor and D major	
{ Part ii 26-31	
{ Passage, modulating, and ending on half-cadence in F sharp minor, leading to ...	
{ Part iii 32-41 ¹ }	
{ Repetition of Part i, modified to close on full cadence in F sharp minor.	
Link, leading to	41-43
<i>Part III</i>	44-59 ¹
Repetition of <i>Part i</i> (exact).	
(e) <i>Coda</i>	59 ² -67

* These index-letters bear reference to paragraphs correspondingly marked, which occur in the subsequent text.

† The symbol § is here employed to denote a section of a subject.

THIRD MOVEMENT—"ALLEGRETTO," IN D MAJOR. (a) IRREGULAR SONATA-FORM.

*EXPOSITION.	Bars.	FREE FANTASIA.	Bars.	RECAPITULATION.	Bars.
(b) First Subject in Tonic.	1-16 ¹	(a) First Subject (second entry).	65-80 ¹	Second Subject in Tonic.	117-149 ¹
(c) Transition.	16 ² -25			{ § 1. 117-135 ¹ . }	
Second Subject in A major (Dominant).	26-58 ¹	(h) Section of Development.	80 ² -116	{ § 2. 135 ¹ -141 ¹ . }	
(d) { § 1. 26-44 ¹ . }				{ § 3. 141 ² -149 ¹ . }	
(e) { § 2. 44 ¹ -50 ¹ . }				(i) Connecting passage founded on the original Codetta leading to	149 ² -162
(f) { § 3. 50 ² -58 ¹ . }				(j) Coda.	163-189
(g) Codetta.	58 ² -64				

* The Exposition in this movement is perfectly regular whether the movement be regarded as in Sonata, or in Sonata-Rondo, form. In the former case, the Exposition ends with the passage (g) in bar 64; in the latter case, in bar 80, after the succeeding entry of the Principal subject.

FIRST MOVEMENT.

(a) The first subject consists of an eight-bar sentence ending with full close in the tonic, the sentence being then repeated varied. It is divided into two four-bar phrases, each of which as clearly subdivides into two two-bar sections. The second phrase starts in sequence to the first on the chord of E minor, to which key there is transient modulation.

The sub-division of these phrases into sections is distinctly defined though there is neither a rest nor a cadence of any description, in either bar 2, or bar 6, to mark such division. In his work, "Form in Music," Stewart Macpherson, quoting this passage, remarks "nevertheless, the ear most certainly responds to the idea of a definite division after the third A in bar 2, and after the third B in bar 6. The reason for this lies probably in the antithetical character of the music of the two sections in each case, and to some extent at least in the sudden change from a bare passage in octaves to one in fuller harmony."

(b) The transition is worked on semiquaver figures derived from the first subject. The greater portion of the passage is in the key of the tonic, but it modulates to that of the dominant, in bar 25. A comparison of the opening portion of the exposition with the corresponding portion of the recapitulation shows that the phrase (starting in bar 8), which commences the repetition of the first subject, forms, in the recapitulation, the first phrase of the transition.

(c) The first section of the second subject is founded on the first subject, commencing with a reproduction of the opening motive of the latter, transposed into the key of the dominant.† The entirely new con-

† See Sonata XVII, first movement (§ d), page 135.

ditions, however, under which the motive is now reproduced, renders the passage very fresh and interesting. It is written with close canonic imitation, 2 in 1, between the parts,* the lower part imitating the upper in the octave below, at only one quaver's distance. Dr. Fisher does not look upon this passage as a part of the second subject. He considers that the latter does not commence until the last quaver in bar 41, the point at which—according to a more generally accepted view—the *second section of this subject commences*. The reason he gives for his opinion is that the passage does not reappear in the *corresponding place and key in the recapitulation*. On the other hand, however, a careful study of the foregoing pianoforte sonatas shows that, though there is a certain sameness in general outline throughout these works, the wealth and variety of detail are very great, and, moreover, that Mozart often made use of methods which, at the time, were exceptional both as regards arrangement and treatment of matter, and choice of key.†

In connection with this it will be of interest to quote some very pertinent remarks of Dr. Hadow's. In writing of the great classical composers, he observes: "It is worth remembering that these men did not follow rules, but made them, and often experimented as they went along. Haydn and Mozart are feeling their way through a form which they inherited from C. P. E. Bach and handed on to Beethoven, and in analysing them one must be guided by their spirit and especially by their sense of proportion."

We have already drawn attention, earlier in this work, to the various innovations to be met with in Mozart's Rondo movements. And although exceptional features occur far less frequently in his movements in sonata-form, still instances are not wanting to show that, even in these, Mozart occasionally allowed himself to depart from his usual methods, even more especially as regards the question of key, than that of structure. Below, we give a few examples which refer only to variety of treatment occurring in Mozart's recapitulations:

See (1) the first movement in Sonata IX, where the recapitulation of the second subject is *exceptionally taken before that of the first subject*. And for unusual choice of key:

(i) The first movement of Sonata VII, in C major, where, in the

* I.e., a canon (or canonic passage), in which, as in this instance, *two voices* take part in the imitation of *one melody*. Such canons, however, often have an accompaniment of one, or more, other voices, which are *freely written*, and do not take part in the *imitation*.

† In two instances, also in his pianoforte sonatas, viz., in No. IV and No. XI, Mozart allowed himself the freedom to choose an unusual "form" for the first movement. See Sonata IV, first movement, § (a), page 22.

recapitulation, the first subject is reproduced with an *interlude in the tonic minor*, the repetition of the opening sentence (bars 8-14) reappearing in this key.

(ii) The first movement of Sonata X, in C major, where, in the recapitulation, the practically literal reproduction of the exposition is continued further than is usual, the first phrase of the second subject *recurring in the key of the dominant*, as at its *first hearing*, the music only reverting to the key of the tonic in the final bar of this phrase.

(iii) The third movement of Sonata XII, in F[#] major, where, in the recapitulation, the first section of the second subject reappears *in the key of the tonic minor*.

(iv) The first movement of Sonata XVI, in C major, where, in the recapitulation, the first subject is taken in the key of *the subdominant*.

Bearing in mind, therefore, the various unusual examples mentioned above, together with the special features of the particular passage, bars 27²-41², now under discussion (which we will tabulate below) we prefer the analysis given in the accompanying Thematic Scheme to that furnished by Dr. Fisher.

These features are that :

(i) The passage *does reappear* in the recapitulation, though *after, instead of before*, the repetition of the greater part of the passage, bars 41²-53¹, which, *in the exposition*, it immediately precedes.

(ii) Though the key in which the recapitulation of the passage *commences* is very unusual, and does not correspond to the key in which the passage starts in the exposition, *this non-parallelism of keys only lasts during the first two-bar phrase*. After this, the remainder of the section appears in the strictly parallel keys of E minor and D major (the tonic); the keys of the corresponding portion of the original passage being B minor and A major (the dominant). And, moreover,

(iii) The passage in question *concludes with the recapitulation of bars 50-53¹*, which Dr. Fisher agrees in marking as *the final bars in the exposition of the second subject*. In fact, to state it still more clearly, these bars *are here absolutely incorporated into this passage*, of which they now form the final phrase.*

* It should be here noted that, in the later part of the movement, the positions of the two sections are reversed. The second section—all but its final phrase, i.e., bars 50-53¹, the phrase now being discussed—is recapitulated *first*. Then follows the first §, after which the final phrase of the second section, which was previously omitted, brings the subject to a conclusion, thus retaining the original position it held in the exposition.

As an interesting commentary on the above discussion, we give below the analysis of the latter portion of the exposition, as furnished by Percy Goetschius. For he not only considers that the second subject commences with the passage in question, but that *this passage is the second subject*. He marks the sentence (bars 41²-53) which is more generally considered the second section of the subject, as *Codetta I*, and the concluding bars of the exposition as *Codetta II*.

(d) As was the invariable rule when the first section of the second subject was founded on the first subject, the second section is quite new.* It consists of a melody of twelve bars, containing three phrases of unequal length, viz., of four, five, and three bars respectively. The second phrase is a modified repetition of the first.

(e) The short codetta is founded on previous figures.

(f) This section is worked chiefly on figures from the first subject and the last two bars of the codetta. It is notable for the different interesting passages of canonical imitation, variations of the passage with which the second subject opens. In bars 63-67¹, the bass imitates the treble at the octave below, at the distance of a whole bar, whilst, from 70-73¹, the treble imitates the bass at the octave above, at a half-bar's distance. Again, the various instances of inversion of parts, and the double dominant pedal which, starting in bar 92, accompanies the succeeding chromatically ascending passage, should be noted.

The Free Fantasia starts in the key of A minor, and passes through B flat major, G minor, A minor, B minor, F sharp major and minor, B minor, E minor, and A major, to D major. It closes with a link of descending semiquaver figures which leads to the recapitulation of the first subject.

(g) Only the first eight bars of the first subject are heard here.

(h) With the exception of the last four bars, the second transition is entirely new. The passage opens as if it were going to be a continuation of the first subject, but it alters at the close of bar 108, where the bass starts imitating the treble at a twelfth below, and at a whole bar's distance (see b). Bars 109²-112 are an inversion of bars 106²-109, the inversion overlapping the original passage.

The last figure in the inverted passage is curtailed, and, in this form, becomes the starting-point of the succeeding passage. In this, the curtailed figure is imitated and repeated for several bars, the figures overlapping each other at every entry, and the whole passage rising sequentially, and modulating from G major, through A minor, and B minor, to the key of D major (the tonic).

* A few isolated instances to the contrary are to be met with.

(j) The recapitulation of the second section of the second subject appears exceptionally before that of the first section, and is modified and lengthened.

It should be noted that although the second section now contains four, instead of only three phrases as before, *its original final phrase is omitted here*, and is not heard until after the completion of the recapitulation of the first section which follows.* The lengthening above mentioned is produced (i) by a new responsive phrase ending with a perfect cadence in the tonic, which thus transforms the original twelve-bar sentence into one of eight bars. (ii) This is followed by a modified repetition of the first two phrases of the original sentence, here ending on a half-cadence in B minor. This leads directly into the recapitulation of the first section of the subject, which commences in the latter key.

Beyond this unusual modification of key for its first two-bar phrase, this section is reproduced almost literally in the keys of E minor and D major, which correspond to those in which it was originally heard in the exposition (see page 142 (c), sub-section ii). At its close, however, the sudden introduction of an inversion of the chord of the supertonic minor ninth, which replaces the original perfect cadence, leads to the repetition of the final three-bar phrase of the subject, transposed into the key of the tonic. The latter phrase, as above mentioned, was omitted in the recapitulation of the second section.

(k) The codetta, slightly modified, reappears in the key of the tonic.

SECOND MOVEMENT.

(a) This is the third instance in his pianoforte sonatas, in which Mozart has chosen the somewhat unusual key of the dominant as the key for the slow movement. See also Sonatas VI and XVI, and refer to the second movement §a, and its footnote in the former (page 36), and to §b, paragraph ii, in the second movement of the latter (page 129).

(b) Percy Goetschius describes the structure of this movement as being in "first Rondo-form."† See also, the second movement, the Rondo Polonaise, in the Thematic Scheme of Sonata VI (page 33).

(c) In analysing the construction of this portion of the movement in the Thematic Scheme, we have not classified it there as being in either binary or ternary form, we have merely marked the final phrase as returning to *one of the phrases of Part i*, without specifying which.

* See page 142, footnote * to (c).

† "Lessons in Music Form," by P. Goetschius.

Our reason for this omission is, that the design of these first sixteen bars is a little indefinite; for, whilst the impression conveyed by the music is decidedly one of ternary design* (viz., of statement, digression and re-statement), the *return* in bars 13-16, is actually more akin to the *responsive*, than to the *first*, phrase of the opening melody—a characteristic feature of the binary form.

The design of this passage falls therefore under the category of those *hybrid* forms, to which we have already called particular attention more than once in these sonatas. See particularly the finale of Sonata VI and the first movement of Sonata XI. That the final of the four phrases, as in the case of the Air and Variations in Sonata XI, is to such a great extent a reproduction of the *responsive phrase of Part i* is doubtless due to the twofold fact that:

(i) The two phrases of Part i commence alike; and

(ii) It is necessary to bring *this, the final phrase of the whole subject*—in similar manner to *the final phrase of Part i*—to a conclusion with a perfect, instead of with a half, cadence.

(d) Part i of the episode consists of a sentence of two phrases of four and six bars' length respectively.

The first phrase ends on a half-cadence in F sharp minor, formed of the chord of the augmented sixth resolving on to dominant harmony. The second phrase, commencing like the first, modulates in the second bar to D major, in which key it ends on a full close, twice cadentially repeated.

Of the few bars constituting Part ii, the first four form a modulating sequence. Starting in D major, this passage passes incidentally through E minor to F sharp minor, in which key the section closes on a half-cadence, bars 30-31, followed by a link leading to Part iii (i.e., of the episode). This is a repetition of Part i, with modification of the second phrase to close in the original key of F sharp minor. A link of three bars founded on the previous scale passages, and modulating through D minor to A major, leads to the return of the principal subject.

(e) The coda is founded on the episode with, however, reminiscences of the principal subject in the demisemiquaver figures, bars 61¹ and 64¹ and at the final cadence.

* Percy Goetschius specifically writes of this passage as being in "III part song-form." "Lessons in Music Form," by Percy Goetschius.

THIRD MOVEMENT.

(a) In this movement we meet with yet another of those interesting examples of "mixed" forms which, on account of certain exceptional features they contain, can be viewed as being written in one or the other of two different forms. And, in accordance with our practice on previous similar occasions in this work, we will consider this movement from each of the two standpoints in turn, and thus realise more clearly what, respectively, are the exceptional features from either point of view.

The body of opinion, in so far as we have been able to obtain it, seems to incline to the view that the movement is an example of *irregular sonata-form*. Both Hadow and Percy Goetschius regard it as such; and Banister, whilst analysing it as a *Rondo*, remarks of the episodic portion which follows the first recurrence of the subject as "being, however, somewhat of the nature of development, passing through several keys." He continues: "Such a movement as this may almost be said to be like a *first movement*, with the repetition of the *subject* interpolated between the first and second parts."

The exceptional feature in this movement is that the three passages mentioned below *all occur in their particular juxtaposition in one and the same movement*.

These passages are:

(i) The second entry of the first subject, at bar 65, *before the free fantasia*.

(ii) The free fantasia; and

(iii) The recapitulation of the second subject *immediately after the free fantasia*.

For (a) whilst the free fantasia is characteristic of sonata-form, and the repetition of the second subject in the above particular position—i.e., *immediately after the free fantasia*—is also occasionally to be met with, *the second entry of the first subject before the free fantasia is very exceptional*. And

(b) On the other hand, whilst the last-named feature—i.e., the second entry of the first subject at the end of the exposition—is an *essential characteristic of Sonata-Rondo* form, it is unusual, in this form, for the episode which customarily follows, to be replaced, as here, by a middle section worked entirely on previous material; and *the recapitulation of the second subject before that of the principal subject is exceptional*. In order to obtain a still clearer conception of the construction and contents of the movement, we will, for a moment, look upon it from one further

standpoint, viz., as based upon the older, and less highly developed, Rondo form. In this case, not only will those passages which form the characteristic features of *Rondo* form and *sonata* form severally, immediately become apparent, but also those passages which, in each case, are exceptional, thus:

							Bars.
*†	<i>Principal Subject</i> (first entry)	...	...	...	...	...	1-16 ¹
	* <i>First Episode</i>	...	...	...	...	...	16-2-58 ¹
	{	† (a) Connecting passage = Transition	...	...	16-2-25	}	
		† (b) Melody in Dominant	...	...	26-58 ¹		
		(Repeated in the latter part of the movement in the key of the Tonic.)					
	Link	...	...	...	...	...	58 ² -64
*†	<i>Principal Subject</i> (second entry)	...	...	...	...	...	65-80 ¹
	<i>Second Episode</i> (so called), often known as the <i>long</i> episode						80-2-149 ¹
	(This is not an episode,* but a section of Development.†)						
	{	† First portion developed entirely from previous material	...	...	...	80-2-116	}
		† Repetition of melody (b) from first episode, transposed into the key of the Tonic	...	...	117-149 ¹		
		First Link, extended				...		149^{2}-162
*†	<i>Principal Subject</i> (third entry)	...	...	...	...	...	163-178 ¹
	<i>Short Coda</i>						178-189

Characteristics of Rondo-Form
marked *.

- (i) The three entries of the principal subject with intervening matter.
- (ii) The second episode (so-called) is by far the longer of the two.

Characteristics of Sonata-Form
marked †.

The points more especially to be noted are that:

- (i) The melody (b) which appears first in the key of the dominant reappears towards the end of the movement, transposed into the key of the tonic. Its nature is thereby transformed from that of an episode into that of a second subject.
- (ii) Bars 80-116 contain nothing new, but are developed entirely from previously heard material. They therefore form a section of development, or free fantasia, and not an episode.‡

‡ At the same time, we would here call the student's attention to the facts that:

(i) A theme which is to be repeated, i.e., a subject—is, as a rule, a theme of more importance than one which only occurs once.

(ii) In the episodic portions of Rondos by composers of the Haydn-Mozart period, we frequently meet with references to the principal subject and, in the later episodes, with repetition and development of material which has already been heard in the earlier episodes.

When viewed as in sonata-form, a fresh and interesting aspect of the movement reveals itself, relating to the history and evolution of this form. For, thus regarded, it is the first example in Mozart's pianoforte sonatas of a sonata-allegro movement in which *the exposition is not repeated*.

Again, as in the first movement, it will be of interest to quote Hadow's remarks relative to this movement, in which he points out that this omission is due to *the unusual opening of the free fantasia* to which we have above referred, viz., its commencement with a second entry of the first subject.

He is writing on the subject of the gradual decline of the custom of repeating the exposition; he remarks:

* From the beginning it appears to have been not an essential point of structure, but a concession to the weakness of the audience; and so as musical education advanced composers came to see that it was only necessary where the exposition was unusually difficult or elaborate, and that in other cases their subjects might claim to be recognised after a single presentation. Now, among the great masters of the sonata, whenever the repetition is omitted, it will be found that the free fantasia falls into one of three classes (to the first of which the present example belongs), viz.:

(a) It opens with a repetition of the first subject, with or without thematic variation, but in either case clearly recognisable . . . Then having, so to speak, given us a *partial repeat*, it goes on to develop the separate phrases of the exposition in any manner which the composer chooses to adopt.†

Prout also analyses this movement very fully in his volume, "Applied Forms." He refers to it as "a not unusual compromise between the sonata and rondo forms," but considers that whilst partaking of the characteristics of both, it has more of the *rondo* than of the sonata. He analyses the first part of the movement—i.e., up to the end of the second entry of the principal subject—as an exposition in regular rondo-sonata form, after which he continues:

"But, from this point, it more resembles a sonata movement. It contains nothing that can be called episode; all that follows, down to the recapitulation, is thematic development. We know already that cases of this kind are not uncommon in the modern rondo form; but the peculiarity here is, that the first subject does not appear at all at the beginning of the recapitulation—perhaps because it has been almost continuously present in the developments. The recapitulation commences with the *second* subject, and the first is not heard again till the coda. It would be possible to regard this as one of those cases in which the second subject precedes the first in the recapitulation; but this assumption will not make the form a regular sonata form, as we still have the additional entry of the first subject at the end of the exposition."

* "Sonata Form," by W. H. Hadow.

† Elsewhere, Hadow refers to movements in which this exceptional treatment of the free fantasia occurs, as being written in an "experimental type of ternary form occasionally used by Mozart."

An altogether different analysis from either of the above is given by Dr. Fisher. His view is that the movement contains *no middle section*: he therefore regards it as being written in modified sonata-form, and analyses it as follows:

<i>Exposition.</i>	Bar.	<i>Recapitulation.</i>	Bar.
First subject to	16	First subject to	80
Bridge-passage to	25	Bridge-passage to	116
Second subject to	50	Second subject to	141
Codetta to	58 ¹	Coda to	189
Bridge-passage to	64		

(b) The first subject lasts for sixteen bars, and is in four-bar rhythm. The close of the second phrase is interesting, and should be specially noted, as it *implies* a passing modulation to, and perfect cadence in, the key of the dominant. The chord of the seventh is, however, incomplete, the raised third, the distinctive note of the new key, being omitted. Bars 9-12 are a repetition of the first phrase, to which, however, a new accompaniment of semiquaver figures is added, which forms a counter-subject in the bass (compare with the passage, bars 99, etc.) In the final phrase the semiquaver figures are transferred to the treble. The melodic sequence in bars 1-4, and again between bars 5 and 6, should be noted.

(c) The transition commences on a short tonic pedal. It is a very simple passage, entirely in the key of the tonic, in which it ends on a half-cadence.

(d) The first section of the second subject is founded on the opening motive of the first subject. It commences, in bar 26, with the motive taken in the bass, accompanied in the treble by a new counter-subject. Bars 28-29, modulating to B minor, repeat bars 26-27 sequentially, after which there is a slight development of foregoing figures until the half-cadence in A major (the augmented sixth resolving on to the dominant chord) in bars 33-34, is reached. In the latter bar, and *overlapping* the foregoing phrase, an interesting passage commences. It is written over a pedal, with the motive transferred to the treble, and imitated by *inverse movement* in the tenor. The sequence (bars 34-38), in which the two parts are consequently moving *in contrary motion to each other*, should be noted. The pedal ends in bar 40, the section, however, continuing with an arpeggio and broken chord passage as far as the inverted cadence, bar 44¹.

(e) This passage contains nothing very definitely new. It rather gives the impression of being a development of the latter bars of the previous section. It is quite possible, therefore, that some theorists would

not consider it as forming a separate section to itself. Prout, however, marks it as such, and the syncopated melody, combined with the modulating sequence, bars 46-48, though evidently founded on the descending passage in bars 42-43, gives to it great freshness, and forms its distinctive feature.

(f) This section, also, is founded on a descending scale passage. The second phrase is a variation of the first, closing on a full, instead of on a half, cadence.*

(g) This passage on a pedal modulates back to the key of the tonic, and leads to the second entry of the first subject.

N.B.—The exposition in this movement is *perfectly regular*, whether the movement be regarded as in sonata, or in sonata-rondo form. In the former case, the exposition ends with the passage (g) in bar 64; in the latter case, in bar 80, after the succeeding entry of the first subject.

(h) As above mentioned, in §a, this portion of the movement does not form an episode, but is developed entirely from material already heard in the exposition. The latter part of it, commencing in bar 95, is the more important.

The section opens with a lengthened version of the transition, commencing in its original key, modulating, however, to the tonic minor, and thence to F major and A minor. Note that 85⁴-86³ is in sequence with 84⁴-85³. Commencing in bar 88, a new modulating sequence, with the semiquaver figures transferred to the bass, is interpolated, before the passage is brought to a conclusion with a repetition of the final bars of the original transition. These are transposed into F major, in which key the second portion of the free fantasia commences in the following bar. The sequence (88-90) is founded on the one occurring in the second section of the second subject (46-48), and passes through the keys of A major, G major, F major, and D minor to G minor. It should be noted that in each of the above changes of key, whether to the major, or to the minor, mode, the modulation is effected through an inversion of the chord of the dominant *minor* ninth. The second portion of the section is based on the opening motive of the movement. It starts with the first bars of the second subject (26-29) with the parts inverted, and continues with the second part of the first subject, similarly treated, the latter modulating from G minor to A minor. In bars 103-107, the above motive is worked with imitation between the treble and bass at the fifth below, the entries,

* Dr. Fisher marks this passage as codetta, and the following one as a bridge-passage leading to the recapitulation (see § (a) supra).

in both voices, always overlapping the imitated part.* The whole passage forms a rising sequence. In 107, the figure of imitation is modified, the latter portion of it being omitted, and replaced in the following bars by a return to the bold arpeggio figure of accompaniment. The section closes with an exact reproduction of the final bars of the original transition which leads to the recapitulation of the second subject, transposed almost literally into the key of the tonic (117-149¹).

(j) As we have previously had occasion to remark in this work, the real coda in sonata movements commences, strictly speaking, at the point at which the recapitulation of the exposition ceases.† Under certain conditions, however, the coda is often considered to commence with the immediately preceding repetition of the original codetta. And though, in this movement, the special conditions referred to in the earlier movement are not present, and the *real coda* (or, at least, its most prominent and important portion) commences in bar 163, with the third entry of the first subject, we still find evidence that a difference of opinion exists as to which is the exact starting point of this passage. Granted for a moment that the above entry of the first, or principal subject (163-178¹) is the *third entry of a Rondo*, the short passage which follows this entry would, of course, form the entire coda. But there are at least three different points at one or other of which the commencement of this passage is marked by those, who look upon the movement as being written in sonata form.

These are :

TABLE XIII.

(i)	In bar 163, with the third entry of the first subject; or
(ii)	(a) in bar 149, with the entry of the preceding lengthened recapitulation of the original codetta. This ends on a dominant pedal. or
	(b) in bar 141, where the recapitulation of the passage commences which, in the exposition, Dr. Fisher considers as forming the codetta.

Before proceeding further, it will be interesting, as well as instructive, to compare the close of this movement (i.e., from bar 141 to the end)

* Banister remarks of such overlapping "that it is of the very essence of vivid imitation."

† See Sonata X, first movement (k), page 65.

with the corresponding portion of the finale in Beethoven's Sonata in D minor, Op. 31, No. 2 (i.e., from bar 295 to the end). In the latter, the commencement of the coda is variously marked as taking place (a) in bar 295; (b) in bar 311; and (c) in bar 350. We shall find from this comparison that the construction of the closing portion of each of the two movements is somewhat analogous, and that in each case the principles underlying the differences of opinion as to the point at which the coda commences, are the same. In the excerpt from Beethoven's finale the points of construction to be noted are that:

TABLE XIV.

(i)	It commences with the recapitulation of the concluding section of the second subject, after which a repetition of the short original codetta follows, both, of course, transposed into the key of the tonic;
(ii)	this repetition of the codetta <i>leads into a recapitulation of the opening bars of the free fantasia</i> in exactly similar manner to that in which <i>the first codetta leads into the original free fantasia</i> ;
(iii)	the recapitulation of the free fantasia—the latter portion on a dominant pedal—leads into the re-entry of the first subject (in bar 350) where the latter appears varied and emphasised by the addition of an inverted pedal.

According to the view of the authority from whose analysis of the Beethoven finale we quote, the coda to the above movement commences *with* the re-entry of the first subject, in bar 350.

And this emphatic re-entry is so important, so manifestly the *pith* of the coda, that, to our mind, the above analysis is by far the most satisfactory of the three methods to which we are here referring.

On the other hand, however, Dr. Harding and Dr. Fisher concur in marking the coda as commencing *with the recapitulation of the codetta* in all movements in which such recapitulation occurs, though, with regard to this particular example of Beethoven's, their views differ as to which is the starting point of the original codetta.* They respectively mark it in bars 68 and 79, and consequently the final coda is marked as commencing in bars 295, and 311, respectively.

* Dr. Harding, in fact, never makes use of the term *codetta*. He calls all such passages *coda*, whether they occur at the end of the exposition, or at the close of the entire movement. "Analysis of Form," as displayed in Beethoven's pianoforte sonatas, by H. A. Harding.

If we now examine the construction of the concluding portion of Mozart's finale we shall find that, like in the above example of Beethoven's, it commences with the recapitulation of the final section of the second subject, followed by a literal reproduction of the opening bars of the original codetta, transposed into the key of the tonic. At this point, however, the continuation of the passage so far differs from the example of Beethoven's, in that the repetition of the codetta, *instead of leading into a recapitulation of the opening bars of the free fantasia*, prior to the return of the first subject, *is itself developed and extended*, and leads direct into the re-entry of this subject.*

For similar reasons, therefore, to those which incline us to agree with the analysis of the Beethoven finale first given above, so, in the case of the Mozart finale, do we prefer the first method of analysis shown in Table XIII, this being in accordance with a strictly parallel view, which considers *the coda to commence with the re-entry of the first subject*.

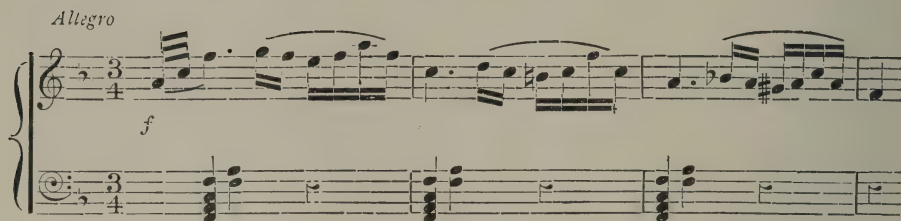
In ii (b) in the same Table we have given Dr. Fisher's view as to the point at which the coda commences, the difference between the two analyses (ii a and ii b) corresponding, of course, to a similar difference of view as to the starting point of the original codetta

* That this passage is simply a lengthened version of the original codetta is proved by a comparison of the opening, and of the final, bars of the two passages.

(a), SONATA No. XIX, IN F MAJOR (K. Appendix III, No. 135).

THEMATIC SCHEME.

1

*In two movements.*

FIRST MOVEMENT—"ALLEGRO," IN F MAJOR. SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(b) First Subject in Tonic.	1-16 ¹	(h) Episode.	First Subject in Tonic.	119-134 ¹
(c) Bridge-passage or Transition.	16-2-31	Bars 79-94 ¹ .	Bridge-passage or Transition.	134-2-149
{ Alternative Analysis.			{ Alternative Analysis.	
{ First Subject 1-24 ¹ .			{ First Subject 119-142 ¹ .	
{ Transition 24 ¹ -31.			{ Transition. 142-1-149	
Second Subject in C major (Dominant).	32-78	Section of Development. Bars 94-2-118.	Second Subject in F major (Tonic).	150-196
(d) { § 1. 32-45.			{ § 1. 150-163.	
(e) { § 2. 46-54 ¹ .			{ § 2. 164-172 ¹ .	
(f) { § 3. 54 ² -64 ¹ .			{ § 3. 172 ² -182 ¹ .	
(g) { § 4. (or Codetta) 64-2-78.			{ § 4. (or Codetta) 182-2-196.	
Double bar and repeat.			(j) Double bar and repeat.	

(a) SECOND MOVEMENT—"ALLEGRETTO," IN F MAJOR. OLD RONDO FORM.

	Bars.
<i>Principal Subject</i> (first entry)	
Eight-bar sentence in Tonic. ...	To 8 ¹
<i>Episode I</i> , in C major (Dominant) ...	8 ² -16 ¹
Link ...	16 ² -20 ¹
<i>Principal Subject</i> (second entry) ...	20 ² -28 ¹
<i>Episode II</i> , in D minor (Relative minor) ...	28 ² -48 ¹
Link ...	48 ² -51
<i>Principal Subject</i> (third entry) ...	52 ² -60 ¹
<i>Coda</i> ...	60 ² -75

* These index-letters bear reference to paragraphs correspondingly marked, which occur in the subsequent text.

† The symbol § is here employed to denote a section of a subject

FIRST MOVEMENT.

(a) Neither this sonata nor the following one in B flat major is included in the chronological portion of Köchel's Catalogue, but they are both placed in the third appendix.* The reason for this is that neither of the two sonatas is original in the form here presented. In the case of No. 20, in fact, the opening Allegro and the Menuetto were not written by Mozart, and the remaining two movements, like the two contained in this sonata, are not only arrangements of previously written movements, but they are severally taken from different sources.

The opening Allegro of this sonata, for instance, is an arrangement of a movement from a sonata for piano and violin (Köchel No. 547), whilst the Rondo is also an arrangement—or, more strictly speaking, it is virtually a transposition—of the finale of the easy Sonata in C major, for pianoforte alone, No. 16, in this volume (Köchel No. 545). Both the original works are dated June 26, 1788, but when, and by whom, these adaptations were made is unknown. Hadow does not think that this work was written as a sonata at all. He remarks: "The last movement is only a variant of the Finale in C (written in 1788), and may have been tacked on by a pupil—or conceivably by Mozart himself—to a first movement which he had written and abandoned."

Of the two *adapted* movements in Sonata XX, the Andante is an arrangement of an Andante from a Pianoforte Concerto in B flat major (Köchel No. 450), composed in March, 1784, whilst the Rondo is constructed from three different Rondos from as many pianoforte concertos in this key (Köchel Nos. 450, 456 and 595).

Hadow points out that this sonata is a "Pasticcio," a species of work which, at one time, was a good deal in vogue, and to which some of the greatest composers of the period openly contributed. The scope of the work to which the word was applied was gradually extended, but it originally signified: "A species of lyric drama composed of airs, duets, and other movements, selected from different operas and grouped together, not in accordance with their original intention, but in such a manner as to provide a mixed audience with the greatest possible number of favourite airs in succession. It is not at all necessary that the movements contained in a Pasticcio should all be by the same composer. As a general rule they are not; and no attempt is made to ensure uniformity, or even consistency, of style."† Further on, the article continues:

* This contains "Die Übertragene Kompositionen" = arrangements.

† From the article on the "Pasticcio," by W. S. Rockstro, in Grove's "Dictionary."

"It is true that during the greater part of the eighteenth century, when the Pasticcio enjoyed its highest degree of popularity, some of the greatest masters then living patronised it openly, and apparently without any feeling of reluctance; but it never inspired any real respect, even in its brightest days, and the best examples were invariably short-lived, and incapable of resuscitation."

The authorship of this sonata is variously ascribed. Köchel thinks that Herr Gustav Nottebohm has good grounds for attributing the arrangement to Herr A. E. Müller, for, in one of the early editions printed by Peters in Leipzig, it appears as "*Sonate pour le Clavecin ou Piano Forte comp. par A. E. Müller. Œuvre XXVI.*"

A note, however, added to the above is to the effect that the sonata, which was first printed by the firm of Thonus under Mozart's name, was afterwards brought out by another firm at Vienna and Mayence as a posthumous work of the same composer's.

(b) Although opinions differ as to whether the first subject in this movement ends in bar 16, or in bar 24—in other words, as to whether the eight-bar passage, 16²-24¹, on dominant pedal, is the final portion of this subject, or the commencement of the transition—the general opinion seems to be that the subject ends in bar 16. Hadow remarks: "No doubt the next eight bars could be analysed as a codetta, but they feel more to me like the beginning of the transition. It is one of those 'frontier' problems which are common in sonata-form."

Another authority writes with regard to this same question: "It is neither easy to say where the first subject ends nor to give conclusive reasons. At bar 16 we get the very definite cadence in the tonic and a fitting finish to a definite short theme of easily remembered and strongly marked rhythmic character such as we associate with a first subject. I like to analyse my first subject as one definite idea, and for this reason I should end it at bar 16. Bars 16-24 are in tonic key and end with a perfect cadence, and are recapitulated intact, so I cannot quarrel with those who choose to include it in Subject I, but I prefer to consider it as a tune belonging to the bridge, which would thus have one section in tonic and another modulating."

Bars 1-16 form a sentence in four-bar rhythm of very usual construction, the third phrase being a repetition of the first, and the fourth phrase a repetition of the second, modified to close with a full, instead of with a half, cadence in the tonic.

The passage (bars 16-23) would be generally recognised and described, as being written over a dominant pedal. As, however, the only chords which accompany it are those of the tonic and dominant, to both of which the bass-note C belongs, the

passage, according to Prout, cannot correctly be so designated. He defines a pedal as "a note sustained by one part (generally, though not invariably, the bass) through a succession of harmonies of some of which it does, and of others it does not, form a part." Some authorities, however, do not make this restriction.

(c) Bars 24-31 are characteristic of the transition of the period.

The first three bars form a descending tonal sequence, after which the semiquaver figures are transferred to the bass and the passage ends on a half-cadence in the tonic, i.e., on the chord of C major (the dominant). In the following bar, this chord is repeated as *tonic* of the new key in which the second subject enters.

(d) The first section of the second subject opens with a four-bar phrase modulating to D minor. The second phrase, commencing one degree lower, is in sequence with it, and modulates back to C major. Bars 40-41 are repeated varied in 42-43, and are followed by a further two bars which end on a half-cadence in the dominant.*

(e) The second section consists of one sentence ending with full close in the dominant. Its second phrase is an inversion of the first, the two phrases overlapping in bar 50.

It should be noted that the only chords which accompany the sustained dominant in the treble of the first phrase are the tonic and dominant of its own key, to both of which it belongs.†

(f) This section consists of two five-bar phrases, of which the second is a repetition of the first, with the opening bars inverted, and the remaining bars repeated an octave lower.

According to one authority, these two sections (i.e., from bar 46 to 64) are marked as forming one section only, and the following section (the fourth) is marked *codetta*.

(g) The fourth section is a very important one, as the greater part of the free fantasia is founded on it. It consists of an eight-bar sentence prolonged by cadential repetitions to fourteen bars. Momentary suggestions of its subdominant key such as we meet with here are often incidental to the last section of the second subject. Percy Goetschius refers to the cadence, bars 67-68, as a "concealed" cadence.

(h) The second part of this movement opens with a short episode in the key of the dominant. Mozart seems to have been very fond of including such episodes in his sonata-movements, for we have already met with several instances of them in these sonatas.‡

* See Sonata III, third movement, footnote to (k), page 20.

† See supra § b, last paragraph.

‡ See Sonata V, first movement (f), paragraph ii; No. VI, first movement, No. VIII, second movement, No. X last movement; and No. XII, first movement, etc.

This one lasts for sixteen bars, and, like the first subject, is in four-bar rhythm, with parallel first and third, and second and fourth, phrases. In this instance, however, besides the necessary modification at the final cadence, the second half of the sentence has a florid variation in the accompaniment. The episode closes in 94, and in the same bar the real section of development commences.

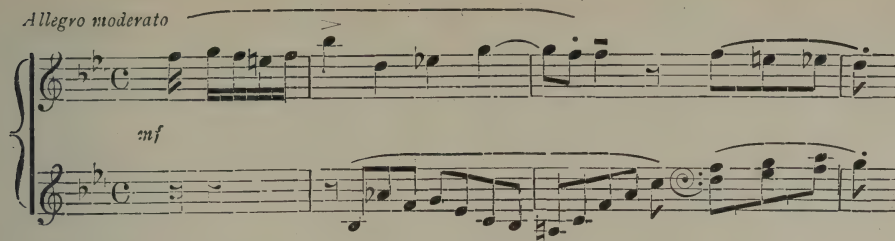
This is worked entirely on the fourth section of the second subject, and modulates through C minor and G minor to D minor, in which key a dominant pedal starts, which continues to bar 109. During the last bar of the pedal the music modulates and a return is made to F major (on the dominant seventh, in which key the section closes) through F minor, the tonic minor. Note that bar 103 forms the chord of the augmented sixth in D minor; bar 110, the chord of F minor, vii°_{7b} ; and that both in bars 112 and 113 we find two instances of the last inversion of the dominant eleventh in the latter key, in its derivative form, ii°_{7d} .

(j) See Sonata II, first movement (1), page 9.

SECOND MOVEMENT.

(a) As this movement has already been fully analysed in its original form as the finale of Sonata XVI, no further remarks are needful beyond the details of construction and key given in the Thematic Scheme.

(a),* SONATA No. XX, IN B FLAT MAJOR (K. Appendix III, No. 136).
THEMATIC SCHEME.



In four movements.

FIRST MOVEMENT—"ALLEGRO MODERATO," IN B FLAT MAJOR. SONATA FORM.

EXPOSITION.	Bars.	FREE FANTASIA.	RECAPITULATION.	Bars.
(b) First Subject in Tonic.	To 8 ¹	(g) Bars 58—84 ³ .	First Subject in Tonic.	84-3—92 ¹
(c) Transition.	8-3—32		(h) Transition.	92-3—107 ³
Second Subject in F major (Dominant).	32-3—53 ¹		Second Subject in B flat major (Tonic).	107-3—128 ¹
(d)† { § 1. 32-3—42 ¹ . }			{ § 1. 107-3—117 ¹ . }	
(e) { § 2. 42-2—53 ¹ . }			{ § 2. 117-2—128 ¹ . }	
(f) Codetta.	53-1—57		Codetta.	128-1—132
Double bar and repeat.				

(a) SECOND MOVEMENT—"ANDANTE," IN E FLAT MAJOR (KEY OF THE SUBDOMINANT).
TEMA WITH THREE VARIATIONS.

(b) TEMA AND EACH OF THE VARIATIONS. BINARY FORM.	TEMA	(c) VAR. I.	(d) VAR. II.	(e) VAR. III.
Part I.	Bars.	Bars.	Bars.	Bars.
Eight-bar sentence in E flat major (Tonic) and B flat major (Dominant)	1—8	17—24	33—40	49—56
Double bar and repeat.				
Part II.				
Eight-bar sentence in Tonic	9—16	25—32	41—48	
Double bar and repeat.				
Excepting in Variation III, where Part II is prolonged to 11 bars, and is not repeated.				57—67

THIRD MOVEMENT—(a) MENUETTO AND TRIO. MINUET AND TRIO FORM.

PART I.	Bars.	PART II.	Bars.	PART III.
(b) MENUETTO IN B FLAT MAJOR (Tonic). TERNARY FORM.		(b) TRIO IN E FLAT MAJOR (Subdominant). TERNARY FORM.		
(c) Part i: Eight-bar Sentence in Tonic. Double bar and repeat.	To 8	(f) Part i: Eight-bar Sentence in E flat major. Double bar and repeat.	To 8	Menuetto Da Capo
(d) Part ii: Modulating passage ending on Dominant pedal.	83—251	Part ii: Modulating *passage ending on perfect cadence in B flat major.	83—16 ¹	
(e) Part iii: Repetition of Part i, lengthened to ten bars. Double bar and repeat.	253—35	Part iii: Repetition of Part i.	16-1—24	
		Double bar and repeat.		

* These index-letters bear reference to paragraphs correspondingly marked, which occur in the subsequent text.

† The symbol § is here employed to denote a section of a subject.

FOURTH MOVEMENT—"RONDO ALLEGRO," IN B FLAT MAJOR. (a) OLDER RONDO FORM.

	Bars.
(b) <i>Principal Subject in Tonic</i> (first entry)	1-40 ¹
<i>Episode I</i>	40-1-89
{ (c) (i) Transitional passage, leading to 40-1-64 ¹	}
(d) (ii) New melody in F [♯] major (Dominant) 64-2-80 ¹	
(iii) Transitional passage, modulating back to B flat major, and leading to 80-2-89	
<i>Principal Subject in Tonic</i> (second entry), partial appearance only	90-105 ¹
Link in E flat major leading to	105-2-110 ¹
<i>Episode II</i> in E flat major	110-2-184
{ (e) (i) New melody in E flat major (Subdominant) merging into a long transitional passage written over a chromatically moving bass, and accompanied for a few bars by an inverted pedal. It ends on the chord of the Dominant seventh in B major, and leads to: 110-2-137	}
(f) (ii) A partial re-entry of the <i>Principal Subject</i> in B major. This merges into a modulating sequential passage founded on the opening figures of the subject, and leads to: 138-161	
(g) (iii) A partial re-entry of the <i>Principal Subject</i> in G major. This also merges into a modulating passage ending on the Dominant seventh of B flat major, and leads to 163-184	
<i>Principal Subject in Tonic</i> (third entry)	185-222
Complete but for the last two bars.	
(h) <i>Short Coda</i>	222-2-235

FIRST MOVEMENT.

(a) See Sonata XIX, first movement (a), page 155.

(b) The first subject is an eight-bar sentence in the tonic. Its fore-phrase ends on a half-cadence, the responsive phrase, which is an inverted repetition of the first, is also modified, to close with a full cadence.

The momentary suggestion of the subdominant key in the first and fifth bars should be noted.

(c) The transition in this movement is unusually long, and consists of two portions, the first ending on a half-cadence in the tonic, bar 16, and the second on a half-cadence in the dominant, bar 32. A comparison with the later portion of the movement shows that it undoubtedly commences in bar 8, for the corresponding passage in the recapitulation is clearly the commencement of the second transition.

In Hadow's words, "the 'surprise' is that after the transition has

got to the dominant chord an episode* founded on the first subject is interpolated, which prolongs the transition rather more than usual."

The transition is founded on the first subject, partly on the opening two-bar motive in its entirety,† and partly on two figures derived from it. The smaller of these is derived from the initial six-note figure, and the second seems probably traceable to a *combination* of this with the two-quaver figure at the close of the above-mentioned motive.

Banister refers to the first eight-bar passage of the transition—the greater part of which forms a sequence in the melody—as being "formed from the first five notes of the subject." Another authority, however, is of opinion that a broader outlook should be taken in considering the passage. He regards it as being worked on the entire subject, and points out the intimate connection between the opening and closing figures, bars 8³-10², and the two intermediate prominent notes (D and E flat), (the "pattern" of its first sequence) with the corresponding figures, and notes, of the opening bars of the movement.

The second portion of the transition opens with the two-bar motive itself, taken first in the key of the tonic, and immediately afterwards repeated in G minor (the relative), the four bars thus forming a modulating sequence. The passage then reverts to the smaller figures mentioned above, on which the remainder of the transition is worked. It passes from G minor to F major (the dominant), in which key, except for two momentary modulations, [(i) to B flat major, 24-25, and (ii) to G minor, 28-29], it remains.

(d) The second subject opens with a motive founded on the principal motive of the first subject,‡ the figure of semiquavers with which it commences being, in fact, an exact reproduction in the key of the dominant of the opening figure of the movement. The first phrase is of the usual four bars' length and ends on a half-cadence. The responsive phrase, which is lengthened to six bars, commences by repeating the opening bars of the fore-phrase in the key of G minor. In bar 40 it modulates back to F major, and closes with a perfect cadence in this key. The chord of the Italian sixth in bar 40 should be noted.

(e) The second section of the second subject starts with a new figure, which is answered in the bass by a figure in contrary motion. The first two bars are repeated an octave lower, and are followed by a sequential

* This episode is omitted in the second transition which, after the opening bars, is altogether different from the original passage.

† See *, page 129.

‡ Banister remarks that this subject resembles the first subject more than is usual.

passage over a bass ascending by step, the ascent from bar 46⁴ to 48¹ being chromatic. The section ends with a full close, accompanied by a shake, which is so often a feature at the final cadence of the second subject.*

(f) The codetta consists of cadential repetitions, founded on the opening six-note figure.

(g) After the one opening bar, which is a repetition of the last bar of the codetta taken on the chord of the dominant in G minor (relative to the original key), the whole of this section is worked on the principal motive† of the first subject, the greater part being accompanied by florid semiquaver passages in double counterpoint. This motive, prolonged to a three-bar phrase, is first taken in the bass in the above key, and then with the parts inverted and with one slight modification, is taken in the treble in C minor.‡ At its close there is transient modulation to F major.§ In bar 66 the parts are re-inverted, and the three-bar phrase occurs in the key of B flat major. A modulating sequence follows, founded on the first whole bar of the above motive, with the parts once again inverted. This passes through the keys of A flat major, B flat major, and C minor, after which, now shortened to two notes and modified in interval, the sequence continues, modulating through G minor and F major to D minor (relative to the dominant). In this key reappears the opening six-note figure, to which especial attention was drawn in § c. It is worked first over a dominant pedal (bars 77-80) and then (in 81-82) on the chord of the diminished seventh and its enharmonic resolution the chord of B flat minor. In 83, the chord of the diminished seventh is again heard, but this time enharmonically altered to one on the raised fourth in B flat. It now resolves on to the second inversion of the tonic chord in this key, but in the *major mode*, and thus leads to the recapitulation, which commences in the same bar.

(h) Only the first few bars of this passage are like the original transition, the greater portion of it being entirely new. In bars 96-98 the music

* See Sonata XV, first movement (f), pages 117, 118.

† That is, the *two-bar* motive.

‡ The student must not infer that the E natural in bar 63 necessarily denotes that the passage is in the *major* mode. It is, in fact, in the *minor* mode, the E natural being an accidentally raised, lower auxiliary note to the following F. Another way of explaining the key, according to some theorists, is to consider that there is transient modulation to F minor at this point. When, however, a comparison is made between this passage and the original one in G minor (bars 60, etc.) the latter explanation does not appear satisfactory.

§ It is worth noting that the three notes (F, E, E flat) in bar 66, form an augmentation of a figure from the second bar of the movement.

modulates to E flat major, passing transiently, in 98-99, through C to the key of B flat minor (tonic minor). The greater part of bar 100 is formed of the chord of the Neapolitan sixth in this key, with suspension of the sixth on the first beat. Transient modulation through the key of F major follows, the latter chord being quitted, in 101, as the dominant in B flat minor. The passage concludes with several bars over a dominant bass, towards the end of which the mode changes to the major, thus leading to the return of the second subject in the key of the tonic.

SECOND MOVEMENT.

(a) This movement is an arrangement of an Andante from a Piano forte Concerto in B flat major (K. 450) written in 1784.

(b) The following are the points to be noted :

(i) The Tema and the variations (with the exception of a slight extension at the end of the third) are all constructed exactly alike, each of the two Parts consisting of an eight-bar sentence, which divides into two four-bar phrases.

(ii) With but a few very slight alterations, the succession of harmonies (even to their positions) over which the variations are written, is, in each case, an exact repetition of that found in the original Tema.

(iii) Also, with but few exceptions throughout the movement, both in Parts I and II the dominant chord is prolonged over the tonic bass in the perfect cadences, thus in each case producing suspension of the tonic chord.

In the final cadence of Part I, the chord of B flat major is, of course, converted into the *tonic* of the new key into which the music has for the moment modulated, the music, however, modulating back, in the next bar, to E flat major, the key in which the movement is written.

(iv) The chromatic concord, II^b, in bar 3. This does not recur in the corresponding position in either of the variations, but, in bar 26, it replaces the chromatic supertonic discord $\sharp iv^o$, which occurs in Part II
(II_{7b})

of the Tema (bar 10).*

It should be noted that, in the first instance, the chromatic chord resolves on to the second inversion of the tonic triad, and, in the second, on to the last inversion of the dominant seventh.

* In the last variation the music has a passing modulation at this point to the key of F minor.

(v) The chord of B flat major, II_{7b}, and the following passing suggestion of the key of G minor, which occurs in approaching the perfect cadence in B flat at the end of Part I in the Tema and in each of the variations.

(vi) The interrupted cadence (bars 63-64), which forms an effective medium through which to introduce the additional bars at the end of the final sentence of the movement, thus making a welcome variation to the previously unbroken series of eight-bar sentences.

(vii) The chord, E flat major, $\sharp iv^o_{77}$, the first inversion of the chord of the supertonic minor ninth, which precedes the final perfect cadence.

(c) In the first variation the melody appears with semiquaver movement in the treble.

(d) Syncopation is the feature of the second variation.

(e) The third variation is characterised by its demisemiquaver figures.

THIRD MOVEMENT.

(a) This is the second of the two movements in this sonata which in no way owes its origin to Mozart (see Sonata XIX, first movement, § a). In fact, this composer only wrote a Minuet and Trio to two of his pianoforte sonatas, viz., to No. IV, in E flat major, and to No. XI, in A major.

(b) The Menuetto, as is most usual, is written in the same key as the opening movement, and the Trio is written in a related key. This is especially the case when, as in this instance, the sonata contains four movements, of which the Minuet and Trio form the *third*.

(c) Part i consists of an eight-bar sentence in four-bar rhythm. The responsive phrase, which, like the first, is in B flat major, modulates sequentially through G minor (the relative).

Bar 6³ forms the chord of B flat major, $\sharp iv^o_{77}$.

(d) Part ii opens with two bars in G minor repeated sequentially in F major. In bars 13-14¹ there is transient modulation to C major, approached through the chord of the dominant minor ninth, two inversions of which chord are heard in bar 13. Transient modulation through D minor to F major follows, the first sentence closing with a full cadence in the latter key, bar 16. The remainder of the section is written over a pedal, which, starting as a tonic, soon changes (in bar 18) into a dominant, pedal. The opening bars of this passage are sequential.

(e) The second phrase of Part iii commences in the key of E flat major. Its opening figure in the treble is an imitation of the first bass figure of the corresponding phrase in Part i, after which the phrase is modified and lengthened by cadential repetitions to six bars.

(f) The Trio consists almost entirely of repetitions of its own opening phrase presented with various slight modifications. As the fore-phrase of Part i, it occurs over a tonic pedal ending with the dominant as the final note in the treble. When repeated as the after-phrase, the pedal is discontinued and it ends on a full cadence with the tonic as the final note of the melody. Again, as the first phrase in Part ii, it appears inverted and modified and with a new accompaniment of quaver figures added in the treble. Here it starts in the key of C minor, and passing transiently through F major, modulates to the key of B flat major. In Part iii, the whole of Part i is repeated without any modification, unless we take into account the few notes in bar 16 which form a link, or "musical prefix," to the sentence.

The second phrase in Part ii starts with a passing modulation into E flat major. Bar 14 forms the chord of B flat major, II_{7b} .

FOURTH MOVEMENT.

(a) This movement is an example of the older type of Rondo-form. For, though a second melody in the key of the dominant, following after a long transitional passage, occurs at the point at which a second subject would be looked for, still, as this melody does not recur towards the end of the movement, it does not constitute a *subject*.

The first part of this movement, however (i.e., to bar 105¹) would form a perfectly regular exposition of a Sonata-Rondo, and, on this account, although there is no recapitulation of the second melody, the movement certainly contains some features of sonata-form. This view is also the one taken by Banister.

(b) The principal subject is in ternary form. Part i is a sixteen-bar sentence in four-bar rhythm. The second phrase ends on a half-cadence, after which bars 9-16 form a slightly florid repetition of bars 1-8, modified also to close on a full, instead of on a half, cadence in the tonic.

Part ii is written entirely on a pedal. There is transient modulation to the key of F major at the close of each of the two phrases, the second of which is lengthened from four, to six bars by cadential repetitions. In the last two bars of Part ii, which form a link, the pedal is inverted.

Part iii is a shortened version of Part i consisting of an eight-bar sentence, lengthened to twelve bars, by cadential repetition of the second phrase.

Bar 38 forms the chord of B flat major, I_{7b} ; it resolves on to a derivative of a dominant discord: ii_{7b} , (V_{11}^a).

(c) This passage commences with a twice repeated full cadence in

the tonic. In bars 44¹-46¹ the treble of bars 42¹-44¹ is transferred to the bass transposed into the key of G minor (the relative). In bars 45-47, and overlapping this entry, these figures are imitated in the treble and followed by a florid passage, which modulates through C major to F major, and then in the form of an ascending sequence continues over the chords of G minor, A minor, B flat major and C major. The passage ends on a dominant pedal* in the key of F, during which there is a recurrence of the repeated note figure with which it opens in bar 40.

(d) This is the melody which, did it recur later in the movement in the key of the tonic, would form a second subject. It consists of an eight-bar sentence, which is repeated. On repetition the first half of each of the phrases is inverted, and the whole sentence is also otherwise modified.

(e) The following points should be noted in this section :

(i) The second phrase commences with a *tonal* sequence, the B natural and A natural (the first notes of bars 115 and 116 respectively) being merely accented lower auxiliary notes, accidentally raised to a semitone below the following notes of resolution.

(ii) The third phrase which commences after the half-cadence in bar 118, is an inversion of the opening phrase, the position being reversed—as regards the voice—at each entry of the figure.

(iii) In bar 122, the music modulates to A flat major, thence to F minor, E flat major, and in 131, to B flat. Here an inverted pedal commences, which starts as the dominant in B flat and lasts for three and a half bars, the bass meanwhile continuing the chromatic progression, which commenced in bar 130 and is maintained till bar 136.

(iv) The progression from 134 to 135 is *enharmonic* (B natural = C flat), the first chord in the latter bar forming the second inversion of the dominant seventh in G flat. This is followed by the chord of the French sixth on A double-flat, which, however, in the next bar resolves enharmonically on to the chord of V¹, in the *key of B major*. In this remote key a partial re-entry of the principal subject occurs.

(v) As is frequently the case, when one of the higher discords is employed and resolves as here on its own root, the eleventh resolves first and leaves the root position of the dominant seventh.

* See Sonata XIX, first movement, last paragraph to (§ b), page 156.

The student should note that the B natural and D in the treble of bars 57 and 59 are *changing notes*, and do not alter the harmony which, at the moment they occur, is each time that of F minor (dominant minor).

(f) Only ten bars of the principal subject appear in this key, for in 148 it merges into a connecting passage which modulates and leads into another partial re-entry of the subject in G major. In the above-mentioned bar the music modulates to C sharp minor, and the opening motive of the subject commences on the last inversion of the chord of the diminished seventh in this key, ending in 149 on the chord of the dominant seventh. In the following bar the parts are inverted, and a sequence founded on the same motive commences in the bass, modulating in 154 to the key of E major. An interesting little sequence accompanied by suspensions commences on the last quaver in bar 155 and continues till 158¹, in which the treble and bass move in contrary motion to each other. This modulates from E major through C sharp minor to A minor, the passage continuing, though not sequentially, to bar 161, and passing into G major, in which key it ends on the dominant seventh. Bar 158² forms a derivative of the dominant eleventh in G minor, ii^0_{7d} , and that at 159² is another inversion of the same chord, ii^0_{7c} .

(g) As in the above entry in B major, so also here the first ten bars only of the principal subject are repeated, after which it merges into a connecting passage, modulating through A minor to B flat major (the tonic) and leads to the final entry of the principal subject—the third in this key.*

Like the previous passage commencing in bar 148, this one also is founded on the opening motive of the principal subject. In bars 178-180 the bass descends chromatically through the last inversion of the dominant *minor* ninth in B flat, and the passage ends in bar 184 on the second inversion of the dominant seventh in this key.

(h) The coda commences in the key of E flat major (the subdominant) with two bars founded on the link, which leads from Part ii to Part iii of the principal subject, and is then developed from the new little stepwise figure introduced into these first two bars. An inverted pedal is sustained throughout nearly the whole passage. Through the chord of the Italian sixth in B flat (bar 226) the music modulates to the tonic minor, and in bars 227-228 we meet with the following succession of chords:

B minor, i^0 , $\sharp iv^0_7$, i^0 , $VI_{G.6}$. Note that in these bars the second inversion is employed each time as a passing $\frac{6}{4}$. Bars 229-230 are a varied repetition of 227-228, the return to the major mode not being reached till bar 231. The second inversion in this bar (repeated in 233) is, of course, employed cadentially.

* This is, of course, accounted the *third* entry of the Rondo.

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